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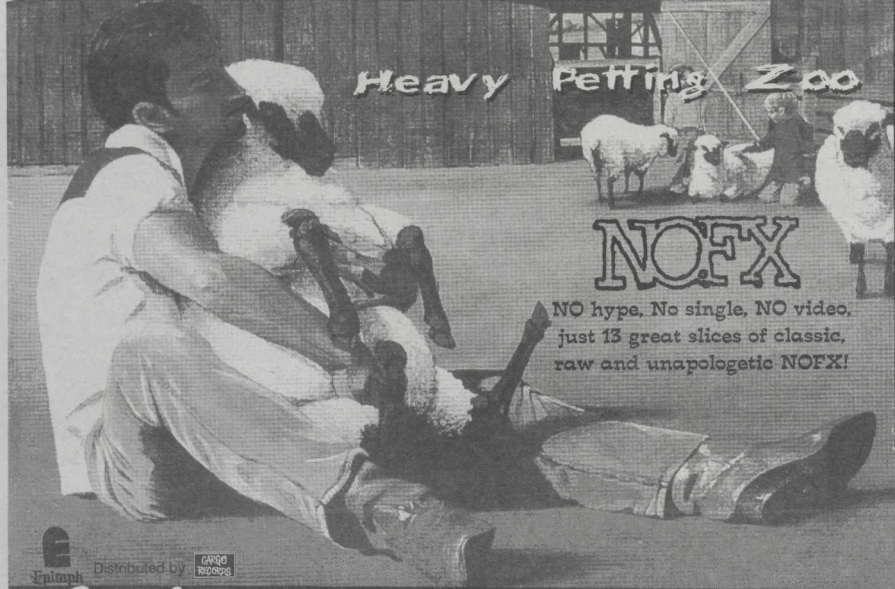
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dis-cover

After schticking it to the citizens of this fair berg for close to eight years now, Vancouver's ambassadors of good-time raw & frat-boy charm, a.k.a. The Smugglers, finally ponied up the cash to buy a cover story. Money well spent, we reckon. Photo by Paul Clarke. Graphic stylings by Ken Paul.

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vancouver special

by dale sanjyo & brian wieser

LOCAL DIRT

Brrrr! As I see a chill setting on the fields of UBC beneath the ivory towers that house DISCORDER's offices, it's a warming thought to think of all the hustling and bustling going on in this here "burg... **Frontline Assembly** have a new CD out called *Hardwired*, on Metropolis records... Mark Spybey of Dead Voices on Air and Download has a new project called **Propeller**, now with a release on Scratch Records... **Sugarcandy Mountain** have gone through some transitions - guitarist Michel is no longer with the group, and the band has changed its name to **Verlour**. They'll be performing on February 3 at the Gastown Music Hall with **Daytona**, who have a new, level-blasting album set for release this month on Zulu Records... **Zulu**, the label, has been dropped by Polygram. This means Zulu's roster of bands (including Soak-Yin Lee, Perfume Tree, knock down ginger and Daytona) will no longer have distribution through the major label... **Coal** is about to engage in a legal battle over their moniker. It seems that a band from New York that has

recently signed to a major label has the name as well... **Gangland Artists** (management for 54-40 and Mac Moore, amongst others) has gone through a shake-up which saw most of its employees leave. Amongst others, Gangland's Keith Porteus left to become the head A&R of BMG Canada. Still with the company, Allan Moy has decided to start a record label called Divine Industries, with the likes of Flash Bastard and Lik the Pole. They'll have a manufacturing deal with Sony... There'll be a benefit for the proprietors of **Pussycat** at the Malcolm Lowry Room on Feb. 3rd with the Evaporators and Sister Lovers amongst others. A break-in resulted in much theft, and the store was uninsured... Dove Carswell is presently recording **Zumpano** at JCDC studios. The band will soon be releasing a 7" on murderrecords... In related news, Zumpano's manager Scott Gubbels has now taken on **Destroyer** (featuring members of Zumpano/ Superconductor)... Mint Records is negotiating to sign both Vancouver's **Sister Lovers** and Winnipeg's **Duotang**, a bass and drums duo... **The Tonics** have just recorded a new album with Daryl Neudorf, set to be released on Nanaimo's Lance Rock records... Finally,

cutb will soon be recording their third album. Moss Giorgini, who's produced the **Queers** and **Green Day**, amongst others, will man the control board. (BW)

DEMO REVIEWS

Hoo boy am I in a hurry. These are the only spare moments I can possibly devote to demo duties so I am literally entering this into the computer while on the run. Shelling be damned. No time for those deadly accurate descriptions of the music and lyrics the you're most likely not accustomed to anyway. No time to think, even. Gut feelings only this time. Heart and soul. Somebody get me out of this introductory paragraph...

Thank you. Anyway, looks like I got some **Coal** in my stocking this Christmas. Now pared down to a duo (Nicole on vocals and guitars, Marcus on bass), the essential plan is still the same: moody, sleepy, intimate excursions into Morpheus' country and western collection. There's only one song here, "Chemicals", but it's first-rate Cool, Nicole's sweet voice sultrily aching through a miasma of melancholy murkiness. And that's not all. This tune also represents the outing of Mark Szabo (of Good Horse) as production-line songwriter (like how many of the greats got their start: Carole King, Paul Simon, Graham Gouldman, Lou Reed, GG Allin), instead of weird indie folkster guy. The main lyric is eight lines, each written on a sharpened blade pointed towards

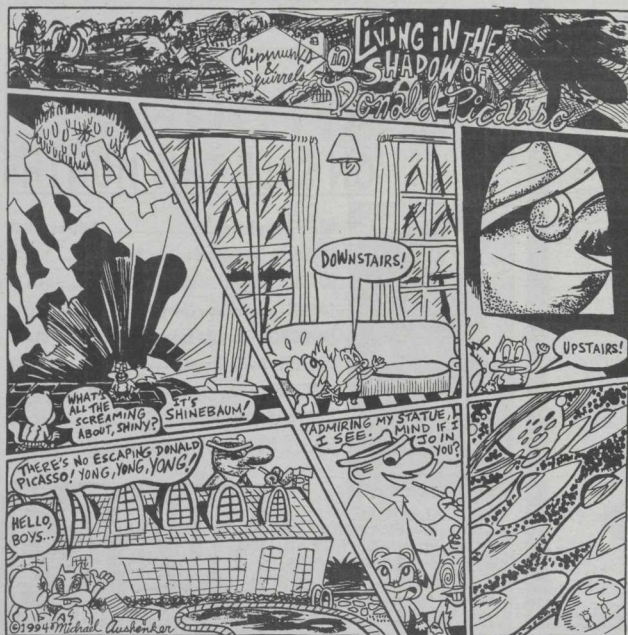
a problematic love interest; that's followed up by some cool mumbling until the song's fade creeps into a tacit harmony with the ether-permeated nocturnal hush. Or something like that.

Rather Cool-like are **10 ft. Henry**, who have offered their 5-song tape to the insatiable tape-eating beast that is CITR. Swampy blues in a coffee-house atmosphere brings to mind the Cowboy Junkies, although some of the grooves are a little, well, perkier, than most of the stuff Timmins, Timmins, and co. get up to. The percussion is what jazzes things up, with bongos playing off acoustic soul rifts until the latte steam becomes a tortuous dervish doing a gogo dance on some dimly-lit stage. I would never have guessed these sounds would come from a band with a name like 10 ft. Henry. Who knew?

And then there's **Steep**. This maverick popster dishes up mainly acoustic tunes, sometimes with a band, in the classic indie-rock style. Not that that's really a style *per se*, because no matter which way you slice it, **Steep** is an original. Starting with "Get Out of Bed", and ranging through eight more little classics until the anthemic closer "Good Night", there're enough changes and ironic posturing that it's possible to listen attentively without having to watch T.V. or spy on your neighbours or something. Added bonus: a primitive comic book about a precocious kid with a transparent skull. You need this.

Celestial Magenta are back, with their 7-song sophomore cassette. These tunes

(continued next page >>>)



Got something up
your butt?



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cowshead chronicles

dedicated to garnet harry, sr.

I made a promise last month, a promise I had every intention of keeping, but the relationship ghost has once again reared its ugly head. My relationship with my father has always been one of great struggle. My designs for my future were never anywhere near the ones of my father. His name is floyd and, by all accounts, he's a cool guy. We just don't see eye to eye. never really have. I am not, as I see it, my father's son. by way of odd circumstances my father, who I have not done anything one on one with for over ten years (I'm guessing here), and I went to a hockey game together last monday night. I didn't know really what to expect would we discuss the game and all that it entails? he hadn't been to a game in over twelve years and that was with my mother from whom he is now divorced. did he even have any interest in the game? it has seemed, of late, that he has been trying to put our relationship on track and maybe this was one more thing to bring us together. I was, for lack of anything better, freaked out. most of my male friends hang with their dads. they go to dinner. hell, maybe they go fishing and talk about women. I don't know. I have always kept the intimate details of my social life a secret from my father...floyd. what's it like to have your dad for a buddy? and again I stress that floyd's a good guy. I think and to really put it all in perspective I wonder now that if I don't put some effort into our relationship I'll be beating myself mentally when he dies, which shouldn't be for quite some time, and wishing I had done more. the game would take care of itself and provide us with things to talk about, but what about between periods? would we share a beer together and recount the highlights of the last period? shit. as it turned out he was much more knowledgeable than I had given him credit for. he knew the players. he seemed interested, and seeming was good enough for me, in what I was doing. he shot the shit with me. he used the "f" word, not often but enough, in simple conversation. he enjoyed the game. I enjoyed having him there. at the end I showed him where the skytrain was, shook his hand and said good-bye. my dad's ok. maybe one day we can be friends. gth...

(xxx mo' demos)

scamper along quicker than Mulroney can file lawsuits, so expect some good unclean fun when slapping this baby into your deck. I still say they sound like the Dishrags (probably unintentionally), but what the hell, you might as well sound like someone good. Actually, Celestial Magenta themselves are good, very good, and the progression in their song writing and performance belies a maturity much beyond their true average age of 6.5. Cool harmonies come piping through here and there, like a sprinkling of sugar on a bowl of honey-amphetamine Cheerios, but unfortunately the high-throttle 3-piece engine behind it precludes me from understanding most of what they're saying. I'm sure it's good, though. Somebody send me a transcript.

Okay. I'm booking. I know it's a little pre-

mature, but Valentine's Day is slowly approaching and I have to start looking now if I want to be sure of getting a date reasonably high up in the animal kingdom. Someone with a 10-foot henry. Serial applications only, please. (DS)

ALL-AGES SHOWS

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chronometer

interview

Who are you (names, ages, positions)?

Raj: 24, Scorpio.
Mark: 24, guitar...not good at interviews. Backups.
Paul: 24, not relevant unless I want it to be. Bass.
Nick: young. Drums.

What is a Chronometer?

A raging rock band from East Van. A marital aid. Some kind of clock thing for those who didn't graduate. Your boyfriend's worst nightmare. It plays the blues. Describe your sound in twelve words. Ugly. Loud. Stellar. Staunchly Menacing. Ass pounding. 99% country/1% hardcore. Swank. Angels peeing on your tongue. Unauthorized cranial technicians. Crunchy like dried haemorrhage. Oh yeah...ronaid.

What's it like having a drummer who's 10 years younger than the rest of you? Explain how "the kid" joined the band.

Raj: It's like he's 14...but he is.
Paul: Disastrous shows at the Southwall have a way of making you bond with someone who, if he were of the opposite sex, would probably land us in jail.

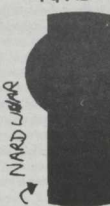
You played a gig in Duncan, BC with Facepupper. How were Facepupper received?

Raj: Brent yelled "Scream for me, Duncan!" and tears welled in my eyes as the gymnasium became bathed in the warm glow of two hundred cigarette lighters sparked simultaneously.

Paul: Awesome as always. Arena rock lives.
Mark: After we played, everyone left, knowing that Facepupper soon would hit the stage. They fled, screaming "Flee! Run away!", holding their ears.

CHRONOMETER

ATTN: NARDUAR!



THE LOGO IS KIND OF SHITTY, AND THE PICTURES ARE SHIT, BUT IF YOU CAN USE THE A THAT WOULD BE GREAT.

THANKS!
CHRONOMETER
4 PX TO CAME WITH THIS + QUESTIONNAIRE

Who else have you opened for?

Raj: A three year tour with Facepupper has kept us far too busy to play with anyone else.
Mark: Although Garth Brooks and Mariah Carey have been our strongest support.

Paul: We were supposed to open for Sick! Sick! Yeah and Pigment Vehicle, but we clearly took handle of the situation and headlined in a most smashing fashion.

Where does Chronometer fit into the Vancouver music scene?

Raj: Gently at first, and then with a thrusting motion in between the legs.

Paul: Definitely a strong Northwest punk/hardcore influence, but not in the same vibe that other bands have going. Not enough Green Day in us to be flavour of the month.

Mark: Who cares what we sound like? It's all image, baby. Hair is what counts. It's the coiff that counts.

Do you do drugs? If not, why not? If so, what?

Mark: We try not to discriminate...
Raj: ...but we'll rather not comment. Nick's parents have advised us to say no.

Paul: Drugs are wrong.
Nick: Why would I do a silly thing like that?

Why are there so many Rancid stickers on your equipment?

Raj: It's not my gear. They're not my stickers.
Mark: It's a constant reminder of what we longingly

look forward to never being.

Paul: I'm embarrassed...I truly embarrassed...I work in a record store. I had nothing else to do. I just wanted to kiss up. People like Rancid, you know? Nick: It holds our gear together.

Do a favour for us here at DISORDER. Plug your band. Write a short band bio. Now. Please? (include interesting tantalizing tidbits, anecdotes and rumour mongering).

Paul: We've been around three years. We stay pretty low-key.

Raj: Chronometer: east meets west in a flavor experience that explodes in your mouth. Your chocolate is in my peanut butter.

Paul: More drummers than Spinal Tap.

Raj: More dick than Van Dyke. Rumour time: big plans baby! Raj goes solo: country artist/computer masturbator.

Nick: I have a big scar on my head, because I had a Rush drum set that went all around me. I hit my head on a cymbal.

Discography:

4-song self-titled cassette
8-song cassette: *Best Medicine* (available at HMV)
Greatest hits comp and the leather-bound 4-disc box set with 32-page insert. Some assembly required.

Contact Chronometer @ (604) 873-9041/451-0713 (the E-Chronoline).

Who are you (names, ages, day jobs, positions played)?

We are Lawrence Aiken (drums); Neil MacMullen (bass); John Wade and Trevor Rogers (guitars); R.J. (keys, alto sax); Kristy Astrom (soprano, alto saxophones); Sue Claydon (alto sax, vox); Andy Coddington (vox, trombone) a.k.a... Something Ska.

Describe your sound in 10 words.
A head trip down a nostalgic road of rock, steady, funk, reggae and ska (sorry, I couldn't do it in less than 10).

What exactly is the connection between your singer and (a) Fishbone; (b) Insatiable?

Lead vocalist Andy Coddington once performed with an eight-piece ska band from Salt Lake City, Utah called Insatiable. His duties included playing trombone and some lead vocals. During the early eighties in Los Angeles I assisted music directors teaching high school level marching band, a big thing in the States. Walter Kibby (vocals, trumpet), Angelo Moore (lead vocals, saxophone) of Fishbone attended one of the high schools I taught.

How come you don't wear suits?

A few of us enjoy wearing traditional garb. There's nothing like a band dressed down to the tee bebop around on stage. I've learned long ago that performing many shows wearing the same suit night after night can get a little on the sweaty side of things. Although the general consensus in the band has been toward a more comfortable look on stage.

What made ya choose a "drum pad" rather than a full kit?

Drum pad versus traditional drum set has only been in the past due to convenience. No microphones are needed. Up to this date we have played a few venues with no PA equipment whatsoever, so it has come in handy in that respect. With many ven-

2 something 2ka

ues stage set-ups are small. A four-inch high riser off the floor with space of your bathroom floor, not too large at all for a full drum kit and seven others.

Are there any other Ska bands in Vancouver?

There are five bands from the area that play or have played here in Vancouver: Skaboom, Pressure Cooker, Berny and the Sunders, Too Tonne Bowlers and the Rootabeggars, with the latter being a reggae band with a few ska tunes. As well as Sex with Nixon, they too, play a few.

Are all your songs happy and silly like the "Dreadlock Man"? Can ska

accommodate the expression of negative moods?

Our style of music tends to be on a more personal experience side of things with a funny quirkiness about them. Favorites like "Dreadlock Man", "Road Rash", "Hemorrhoids" and "Mistroustabout" are all stories that affected me directly. "Nuclear Winter" is a more serious song which, in my opinion, can accommodate a negative mood solely because of its negative subject matter. So, yes, I do believe some ska can accommodate negative moods.

How do the "rude boys" dig ya?

The rudies in town will dig anything ska. All

the better if there's a group locally. So I think they dig us.

What's the best club to play in Vancouver?

It's see, the best club in Vancouver has to be the Cornucopia. No doubt in my mind, by far the best. Although the Hungry Eye takes the cake for the best Something Ska gig to date, for the Vancouver Scooter Rally during September.

Please comment on the experience of playing a scooter rally.

Having a room full of like people who resemble all walks of life, no color barriers or trends, just people enjoying the sounds of ska played live is awesome. That to me is the ultimate experience of a lifetime.

Discography:

Something Ska - Something Ska demo '95
Can't Get Enough - Insatiable '93
Insatiable - Insatiable '92
Skamageddon compilation (Moon Records) '94
Strange Affair - Mudlarks '95
Working Title - The Road '95

Contact Something Ska c/o R.J., 4330 Gallant, Deep Cove, BC, V7G 1K8 - (604) 929-4808.



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hell

Who are you?

MC Exu: vocals, harmonica etc.

Mark Shepherdson: cloud guitar.

Richie Caron: loud guitar.

Max Aronson: drums.

Louis Forsythe: 4 strings that drew blood.

What is the difference between Technicians of the Sacred and your (MC Exu's) previous band endeavors, Windwalker and Silent Gathering?

Silent Gathering and Windwalker were obviously great learning experiences for me, with each project expanding upon the previous sound. The main differences are members, band chemistry, sound alchemy, and danceability. Silent Gathering and

permanent space. Watch for Voudou Electric Nites.

Ask yourself two questions and answer them.

What bands to look out for in Vancouver? Zolly Crocker, Dirmitts, DDT, Loved One, Taste, Shangri Ashe, the Many, Perfume Tree, MK Noomi, Darkest of the Hillside Thickets, Speedbuggy, Salvatore Dream, Cypher, Quesada, Fork Tongue, Smak, Loc the Boom, Terror of Tinytown, Kalkhouse, Aimless James, the Liars, ten days late, Sparkmarker, d.b.s., the Cowards, Rotorcloud, Colorifica, Butler in the Hey, and so many more. Vancouver rules! What would like to see happen locally? The local scene should work together, more bands, underground promoters, everyone working towards making significant changes towards a common goal. Unite and fight for freedom of expression.

How has your CD, *Respect the Unexpected*, been received by the 'Vancouver scene'?

Have you 'finally arrived'?

The CD has been generally well-received, but we

technicians of the sacred



Windwalker were less concerned with moving the audience physically than say, emotionally. Also, Technicians are really more of a positive vibe, dwelling less on the negative and more on a collective self-empowerment (at the risk of sounding New Age-y) trip. To get everyone dancing brings them to the same level, like in all trance music, moving connected as if on a single pulse. Soundwise we cover a broader range of inspiration in our style. From rap to rock, reggae to funk - you get the idea.

Has your fashion sense changed? Would you have experimented with 'rap' or worn jeans a couple of years ago? Why no leather pants?

If you don't change then get left behind. I like baggy clothes cuz they're more comfortable. Obviously I didn't experiment with rap a couple of years ago because I was doing something else musically. I think experimentation is most important; tho' obviously not a new thing. It's necessary for growth. With all the styles of music we are into it's a natural thing that our music reflects that. I've always worn jeans. As far as the leather pants, too hot, were 'em once in a while, but with the Tee Party out there why bother about it. Go ask Jim.

Are you the only band in Vancouver heavily into the occult and mysticism?

Probably not. We all have different levels of spirituality, different expressions of the same energy. Look for the magic in the everyday. We're quite open about it, but we're not the only ones. A new era is coming, we are open to it. Magic is everywhere. **What is the Vancouver Voudou Electric Network?**

It is a creative collective of artists, musicians, poets, filmmakers, technicians etc...it has evolved into a multi-faceted umbrella organization/record label that will be releasing various projects and putting on performance nights again at changing locations. A temporary autonomous zone, if you will. We are currently looking for a

are still waiting for reviews from *Discorder*, *Terminal City*, *Strait* etc...Due to the versatility of the album, no one seems to be able to pin it down or categorize it, which is good. Lots of people have the CD, and love it. Our friends are very supportive as well. I've always been here. Have we arrived? Ahead of our time. Time will tell.

Were you well received at Carlos & Bud's?

Yes and no. The manager didn't like it, we think he might have been expecting something unplugged and C&W oriented. The gig was fun. Everyone else liked it, especially the cooks who seemed very amused at the manager's frustration. No pay. No food. No drinks. But hey! It was a guerrilla gig in a sweatbox. Remember the Alamo!

It must be kind of depressing that your gigs seem to get cancelled a lot at the last minute. Please comment on the Vogue Theatre "Celebrate the Spirit" fiasco.

There seems to be a question of bylaws and licences cropping up - whether a place is zoned by the city for assembly or not; whether the police decide to classify a show as a rave and come down heavy or not. The city should be working with the artistic and cultural community to secure spaces where performers can express themselves legally, rather than limit it to a monopoly of clubs that don't always look out for the best interests of the bands involved. Artists and bands have to unite as well, to solidify more of a real scene. Police are stepping up enforcement on events, especially, for some reason, live acts. The Vogue show was not our production so we have no comment except, too bad, it would've been a great show, lotsa great bands.

Discography:

Technicians of the Sacred, *Respect the Unexpected* CD (1995).

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SHINDIG

Readymade by Brian Utzer • Pipe Dream by M. Reichert • 1000 Stamps by Sophie Hamley

The Readymade are as simple as their name in a substantive sense: simple beverages, simple melodies - it's the same idea. Embellishing their songs with appropriate noises and instrumentation, the band has,

over the past year, developed a sound entirely based upon melody. When I ask the band - Kevin (keyboards), Arch (guitar/vocals), Luc (drums) and Jay (bass) - about describing their sound, they respond that

their music consists of "loud, noisy, catchy pop songs with really good melody - melody driven noise-pop. It's always asked, but it's really hard to describe your band to someone else. We've been told that our music would go well in the bedroom [as] music that you can listen to and enjoy, [that] you don't have to dance to or anything. You can listen to the sounds."

Simplicity definitely has its place with the band, and this is magnified by their use to date of four-track home recording units. For them, it's more than just a means of reproduction. According to Arch, who writes or co-writes most of the songs, "A four-track is just a really handy song-writing tool and I like to think of it as an instrument expanding the sound of what is

going to tape. It started out for me as a tool to just lay down tracks and get ideas for songs and over the years it's evolved into basically an instrument. Nothing else sounds like a four-track... I personally prefer the lo-fi way of going about it because it has a lot of atmosphere and intelligence... when you get into the bigger studio, people take away from the sound of the band, and every instrument is separated and recorded to perfection. I like to think of the band as a unit. There are no stars in the band really, everyone just does what they do and I kind of like the chemistry that goes on."

This approach doesn't limit The Readymade to sounding like any run-of-the-mill band. There are textures of noise that remind me of Eric's Trip, and even of Sebadoh at times, but this underscores more notable influences: groups like My Bloody Valentine, Ride and Flying Saucer Attack. Instrumentation further differentiates their sound from that of most four-track bands. Readymade songs feature guitars, bass, drums, vocals, and also keyboards like Roland Strings. With a hint of sarcasm, Kevin remarks, "we're rallying against everything that's going on in this city, and if a keyboard adds to it, then great."

Still, the members of the band are definitely strong-willed and determined not to simply follow trends. For one, it's not at all likely that they would record on vinyl. That's such the in, indie thing now," says Arch. "Who has a record player that sounds any good? They're all piece of shit Value Village things. If we were to ever put out a 45 it would be for convenience, not to follow a cool scene. If we ever did something like that we don't want people to think that we're following any scene by putting out a record."

While it appears the 7" will not be their format of choice, The Readymade will likely record an EP for cassette or CD. In the year to come they may form a small record label with their friends, Pipe Dream, who, ironically enough, were

also Shindig finalists. But there's always the possibility that someone else may want to release their music. "We're not going to go 'yeah!' because some label asks us. We'd have to get some information, we'd have to have total creative control," says Arch. "We're not discriminating against any record labels or anything. If people are interested in us, we'd like to hear about it."

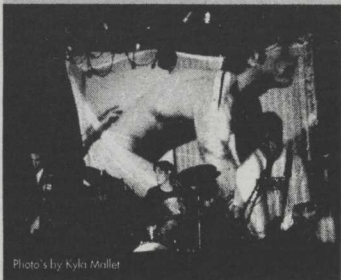
Music is about a lot more than sound in a live performance setting. At Shindig's finals, the band came across strongly not only because of their music, but also because of their visual display of slides illuminating the shoe-gazing music. "They're just 20th century images of our heroes and icons," explains Kevin. "It's cool to get the audience to associate a song with a visual image, some kind of synesthesia - hitting two senses at the same time - at the same time. We don't want to come off as showmanship, so the slides can do that for us."

Adds Arch, "It'd be cool if we could come across as a soundtrack to the images. It's just atmospheric. The slides are something to look at and enjoy and the music is subliminal."

cided to embark as a unit they didn't know much about playing. As James says, "We were just learning our instruments, making it up and feeling it out." But they knew what sounds they liked and had ideas on how to create them.

Pipedream's somewhat unique sound is not derived from years in a musical background, or from an innate drive to become rock stars, but because three guys strove to understand more than three-chord indie rock. "We were all kinda interested in the abstract quality in psychedelic music," says Jeremy. The acid rock of the '60s and '70s peaked Pipedream's musical interest further, where bands like Pink Floyd would veer off into long sets of music. "Like on [Pink Floyd's] *Pompeii*, [which is] basically just perfect to where our interests started," says Jeremy. "Just writing really simple parts and not really [being] interested in chord changes. Music from that era had these long jams in it, these breaks, and the idea we had was to isolate the idea of a break. A musical break, and make that a musical whole."

"We don't write music [as] verse, chorus, verse, chorus," adds Dave. "We write it in



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The minds behind Pipedream and its divergent arrangements are guitarist/keyboardist Dave Tedman, bassist Jeremy Schmidt and drummer James Roberts. When the three of them de-

parts. We learn them by the parts. And we just add parts and it'll start getting longer and longer."

"I tend to think of our music as Pink Floyd filtered through Spacemen 3," says James.

"Spacemen 3 are a classic contemporary rock band," continues Jeremy, "one of the most important groups from the underground. [They were] really focused and [they] really knew what they wanted to do and kept reworking ideas."

Pipedream have a song entitled "Pompeii," to appear on a soon-to-be-released recording, which they have no shame in confessing was a "direct rip-off" of Pink Floyd. "On the old Pink Floyd records they had all the analog delays and tape echoes and synthesizers that sound that way," says Jeremy. "We like that stuff."

So Pipedream carry with them the particularities of music more than the average band. This is visible during their live performances. The band has developed an infamous habit of taking a good few minutes to set up in between songs. Dave hides behind his cage of keyboards with a guitar close by, while Jeremy stands next to a string of equipment for his bass and then perhaps a Voice Vocoder to synthesize the rare vocals.

One should keep in mind that Pipedream's sound is not created from state-of-the-art equipment; they say that they like to have the imperfections of analog gear. To reproduce the original sounds, Pipedream uses original equipment that they have accumulated over a period of two years. Says Jeremy, "maybe it's kind of obsessive to have all that gear, but we're using stuff that was used on the records we like." Because of the size of the venues that Pipedream plays, it limits the band's use of equipment. The final Shindig show at the Starfish Room enabled them to use different equipment. "Not more equipment, but stuff that's a bit bigger."

Pipedream's first studio experience would be something to dig up out of the archives. They made a brief appearance on the DISORDER charts a while back. "We kind of documented the learning process," says James. It was a simple eight track recording that Pipedream would, admittedly, rather forget exists. "We just wanted to see if we could actually record, if we could actually sound like a band," says Jeremy.

The band's more recent studio endeavors involved a more thoughtful process. The group recently recorded four

songs to be released on their first CD. The music will range from "Saturday Disaster", a song written two years ago, to "Pompeii", which has only been around for a month or so. Besides actually being pleased with the sounds they have been making recently, they had more of an idea of what they wanted to create in the studio. "We wanted to get a live sound," says Dave. "Basically, just set up all our stuff and just mic what we were doing...We know our sound and we know what sounds good now."

"What we're conscious of when we're writing music is incorporating sounds that are familiar," says Jeremy. Adds James, "I'd like to see if we can push the boundaries of what we've imposed on ourselves. Just as three guys who don't exist as musicians outside of Pipedream."

As the only non-synthesizer-oriented band making an appearance in the Shindig final, 1000 Stamps, whose name does indeed come from the matchbook cover, certainly captured audience attention with their finely tuned, well-written pop songs and the wonderful, distinctive vocals of Tanya Chapman. When 1000 Stamps played in the first round, they were immediately remarkable as Tanya was, at that point, the first woman seen in the competition. They won that night because of their combination of great playing, good songs and lyrics, and their obvious cohesion as a unit, and that combination took them through to play with the Ready-made and Pipedream in the final, in which they were placed second.

Apart from Tanya, the band members are Phil Van Veen on bass and back-up vocals, Robin Bajer - "guitar and tube-screamer. And I sing, too" - and newish member Shane Wilson on drums. Tanya, Phil and Robin attended high school together (their original drummer also went to school with them) and one night the three of them "went to a concert and bet each other that we could have a band. So we went and we jammed out, and we made the band."

The band has been together as 1000 Stamps for a year, but they had an earlier incarnation as the Sea Monkeys for about six months prior to that, "and we had kind of a long period or practice before that," says Tanya.

In response to a query about what it was exactly that brought them together as a group in the initial stages, Robin says that he and Phil had played music together in different formations for a while. Tanya, however, apparently started singing as a joke: "Phil bet me that I could, and I said I couldn't. So now I am. So I guess [Phil] won."

The band's songs tend towards the pop-rock side of things, but they stand out from a lot of tunes produced in that genre, impressing with their thoughtful, literate lyrics and their carefully tooled construction. Phil and Tanya both say that they liked pop-rock alternative music, with Tanya adding that she has been listening to a lot of Nina Simone lately; Robin listens to "a whole variety of things. I really like jazz music and I like twentieth-century classical music."

When you see 1000 Stamps for the first time, it is Tanya's voice that you notice first - it is somewhat like Kathleen Hanna's in tone, and it is dynamic and strong. It is just the right voice for the lyrics, as she sings really clearly so you can actually hear what she's trying to say [always a good thing]. Naturally, a question or two about her voice is in order, and she answers one about whether she practices her singing, or whether her voice is just like that, by saying that she partakes of "no practice at all, that's why I sing like that." Phil's rejoinder is that "it is developing into a style". Tanya adds: "...we started and I couldn't sing at all, so it wasn't a matter of, 'Tan, try and sing this song', it was a matter of, 'OK, let's make up a song she can sing'. So, then it's [become] more and more since then, kind of more of my own thing...the longer we've been together." Apart from Nina Simone, the singer she'd most like to emulate appears to be a certain former student of the London School of Economics who is still touring the world with his aging cohorts: "If I could sing like Nina Simone mixed with Mick Jagger, I'd be happy."

Robin, Phil and Tanya share the songwriting duties, and Tanya explains the process thus: "I don't play guitar well enough to write any guitar lines. So if I have a song in my head it's the words and the melody, and then we

bring it in, and then I try and talk to the guys in very unmusical forms and get the song out. And we develop, like - I try and explain something and the guys will somehow know what I mean. Or else, other times Robin or Phil will write one, they'll have the words and the music, or sometimes they'll just have the music and we'll all write the



words. It depends. We all work together to pick the best strengths of each one of us on each individual song. Like, 'Oh this sounds like a song that Robin could write, or that Phil could write', and then we

do that."

Other than a couple of trips to the Sunshine Coast, where they distributed a few hundred stickers to local punters, 1000 Stamps have confined their musical outings to Vancouver; although, when asked if they'd fancy the odd jaunt to Halifax, they say that they'd like to take the outfit east sometime within the year,

Stamps have every reason to be proud of both their live abilities and their songwriting skills, but they're modest creatures, as they show when asked about their success at Shindig. Phil says they never thought they'd make the finals, and Tanya adds, "We didn't know why or what, we just went in it, and said OK, let's just do what we always do. And then every time we heard [we'd won], we just look at each other, like, 'What?'. But it's cool, it's great."

They are also full of praise for other Shindig participants: "The bands we played against were really good, says Phil. "Each round we thought it could have gone to anybody."

For a couple of rounds, at least, that anybody was 1000 Stamps. If you like intelligent, well-made music, you should do yourself a favour and check out these fine ambassadors of the form when they play around town. You couldn't be devoting your leisure hours to a nicer bunch of folks.

probably in the summer. Their new drummer has a van, but says Phil, "it's the old Ford brown Econoline crush van. So, we might be looking for a new van."

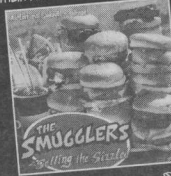
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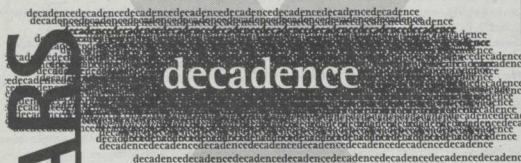
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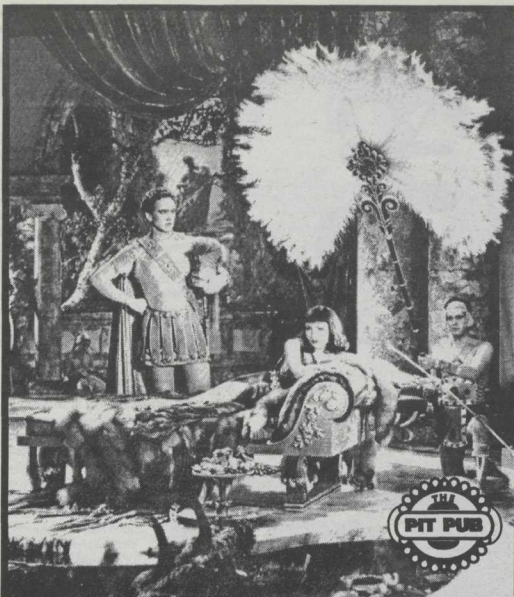
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BEN



HARPER

DISORDER: Has it been hard for you, now that you're on a major label, to deal with negotiating what you want to say, your message, with your music?

No. I mean, the basis of my contract with the record company I'm on is creative control; [I control] the music, the graphic design, the photo imagery... So with that understood and negotiated in writing, there are no misunderstandings.

OK. When I listened to a lot of this new album, songs like "Power of the Gospel" and "God Created Man", I personally got a very spiritual message from what you're trying to say. I've just been wondering, especially because of the photograph that's in the CD cover of you praying in church, how do you find expressing your spirituality through music?

Well, the spirit is music, and music is the spirit. Music is the strongest spirit known to humanity, and it's a spirit that moves throughin and throughout all of us and throughin and throughout the earth. [It] resonates in every human being, and I'm just thankful for the ability to communicate that feeling I have in me to other people.

How do you pick up the influences that you use in your music? I've heard you talk about Indian classical music and those kind of things - how do you pick up on that stuff, where do you find it, and how do you feel about using it in your music?

I love and respect traditional musics from all over the world. Out of that respect, I do not abuse the sounds [I use]. I try to bring them respectfully into what I do. A lot of people just go to another place and play with other musicians and call it world music. But that's not world music. I just try to incorporate different musics and sounds that move me - wherever they may be in the world - into my world, and not go and try to be a part of someone else's [world].

Ben Harper: The bathroom interview by Natasha Lena "Music is the strongest spirit known to humanity"

I remember you saying in an interview somewhere that you felt that your music was colourless, and that you really try to avoid being a spokesperson for any kind of group. Do you find that hard? How do you deal with that? Do you get criticism from people for refusing to be a spokesperson?

No. I speak for myself, I speak for people who want to listen, and I allow those people to speak for me. I speak for goodness and I believe in goodness in everyone and in every blessed heart upon the earth. So I say, well, everybody's a spokesperson, and I try to bring a positive vibration into what it is I do, and communicate that for betterness.

What is "betterness"?

Betterness - uplifting.

Is that about a political message, or is that about social change? How would you articulate that?

I don't discuss politics because politics is not for the people. Politics is for the financial minority. I don't know anything about that group, [so] I don't deal with any politics. But the power of music is immeasurable; it moves people to act and think and move. Sure, there are atrocities, and there is goodness and badness every day, but I believe that the strongest way to bring good upon the earth is through music. And if you know a better way, then I'll get together with you on that.

There's a line from one of your songs from *Welcome to the Cruel World* where you talk about how you weren't born prejudiced, that it's something that you learned in school. That's something I can relate to, and you can obviously relate to, but how would you explain that to someone who didn't understand that sentiment, that idea?

Well, you have to understand that idea - sooner or later - to really be comfortable with yourself. 'Cause if you're not comfortable with yourself, with the earth, and comfortable with the realities

of sharing the earth free of separation, segregation and prejudice, then you're not truly free in your heart and in your mind. I feel bad for people who actually carry that with them, 'cause all you can call your own is your beliefs.

What's really influenced your beliefs?

Well, my beliefs have come to be formed into something that I know. A belief is something that might be true, but what you know is what you feel; [it's] what's brought you to where you are as a human being. That's what's moved me. My beliefs are formed into what I know, 'cause what I know has brought me here.

I was gonna ask you something about skating, and if you've ever integrated skating with music.

Definitely. There's a video out that's called *411*, it's a skate video - *Board City*, have you ever been in front of *Board City*?

No, but I've heard of it. I'd like to be, 'cause I love to skate, y'know. But there's the *411* video, and I did a video for "Ground on Down" that's all skating.

Do you get time to skate these days?

We always have boards [with us] on the road. The whole band skates, so we've got a lot of boards out with us.

Even Juan? (Ben's large bass player.)

Juan gets down a little bit - ask him. [laughter]

What kind of music have you been listening to lately?

Turkish folk music.

Is that something you picked up while you were touring? Yeah, we toured in Turkey. We're going back in about a month. [We've also been listening to] a lot of, well, the eternal inspiration of Jimi and Bob, and [we've] been listening to, like, Foo Fighters, always Nirvana, Pearl Jam, Di'Angelo, Pharcyde, Lab Cabin California - just whatever I get my hands on, y'know, that's good music.

Can you describe what it was like playing in a place like Turkey where, culturally, it's so different from what you've known growing up in California? How the music went over, what it was like being in that culture for a little while, meeting people... It's a very powerful, powerful land, and a blessed place. I didn't really know how it would go - what can you expect? Turkey, y'know. But it

was overwhelmingly positive, in the sense that it was just clear communication through song. It just - it amazed me. It amazed me, really. I mean, I was as shocked as anybody.

Why were you shocked?

Because, I mean, I don't speak Turkish, but I got a chance to hear and feel the people there, to hear their music. And [now] that music's a part of me, deeply, and I just really respect that tradition.

I was wondering how you felt about the idea that a lot of your listeners are gonna be hearing Indian classical instruments for the first time -

Or slide guitar, even.

Yeah - though that has more North American roots, slide guitar. Oh yeah, definitely. But it'll still be the first time. [pauses] You know what? I gotta go make a set, I gotta do that.

OK, I just wanted to ask you one more question. Do you have any ideas about déjà vu?

Oh yeah, I had one today.

What was it like?

I met a Native American woman, and she made me a pair of moccasins. I had met her before - right when I saw her, I'd seen her before, y'know, in my mind. How about you?

I have a lot of dream déjà vu's. I've been trying to figure out what it is about our brain that -

- brings that together with life.

Yeah, exactly, and gets past your daily life into a life that you might have had before and experiences that you might have had before.

Yeah, right.

How do we use that? How do you suppose you can use what you get out of déjà vu?

Yeah, it's powerful, you know that. [someone calls for Ben from outside the bathroom] I gotta go.

Well, thank you.

A'right.

[Exit Ben Harper]

Mo' Funk

FUNK, SOUL, TRIP-HOP - ALL TINGED WITH some jazziness and all filed under "acid jazz" - are the 'n' sounds now in Vancouver. Acid jazz (a name which I can't quite come to terms with, but I'll use anyway for convenience sake) is being heard more and more on the radio and, more noticeably, in the clubs. It can safely be said that Vancouver is getting on an acid jazz tip at the moment, and the people largely responsible for the emergence of this scene are the djs spin it and the top notch performers who are coming out to play it.

To go through everyone who's been involved in making this music work here in our beloved city would be flipping 'tough and would require at least half of the paper space, and even a front page. However, seeing as we don't have these resources at this particular moment in time (I can assure you we will eventually), I'm gonna feature a group of guys - namely Seren Kahlon, Luke McKeehan and Ian Mendes - who are arguably at the forefront of the heads to blame for this boom. They're known as Mo' Funk, they've been around for about a year, they've promoted all the lovely acts that have come out and continue to come out, and, more importantly, they've formed their own independent record label, Mo' Funk Records, Canada's first acid jazz record label. Pretty impressive in't?

Fresh Jazz Vibes, Mo' Funk's debut release, has been out for a couple of months now and is doing well. And so it should as it's got some real solid cuts on it, featuring, from Toronto, One Step Beyond and Jackson, and from Vancouver, Soul Crit. So, here to talk about how they formed, where they're going and general jazz type ehtyles, I give you Mo' Funk - give it up for Mo' Funk!

Luke: The name Mo' Funk started last fall, but we (Luke and Seren) started promoting over a year and a half ago. We came up with the idea to start promoting at the Ronny Jordon concert (February 1994). That show kind of showed us that people in Vancouver were interested in the music, and that Richard's [on Richard's] was probably not as bad a venue as everybody had thought. We did New Year's at Benny's in Yaletown, then we brought Slide 5 in from San Francisco to the Starfish Room. We both were doing our other jobs on the side and just started seeing more and more people coming to us and asking us when the next show was. And all the local bands loved us 'cos we always made an effort to put them on the bill like when we brought Slide 5 we put two Vancouver bands on the bill (Soul Crit and The Workshop) so that everyone got their own share of the pie. And then John at Richard's asked us to do a night there and right away we realized that without the big acts people really weren't into going to Richard's. Then we met Ian through Music West last year, and basically he had similar ideas in Toronto. He had someone been planning to fly out here and take over the Vancouver acid jazz scene. Ian decided to be nice and include these guys... Luke... and basically we just took it from there. Ian moved out here in the summer and we just started having meetings, trying to flesh out an idea of how we were going to come together and execute all our

different ideas. Seren and I, when working together, have always had different ideas of the way things can be done, so bringing another person in was obviously going to add a different dynamic to that. And that's Mo' Funk really. Seren: Actually, before Mo' Funk we were the Vancouver Acid Jazz Series. That was the initial thing we did. We were sponsored by Boys Co and Automotive and we had a contract to do five shows. Luke: Yeah, we did Slide 5, Soleonics, dj Greyboy, Greyboy Allstars, Macco Parker, UFO [Raphael Sebbag] and Kruder and Dorfmeister, Omar, Represelone and Jazzmattaz.

DISORDER: So what started off as a club night has quickly evolved into a pretty heavy promotion team, and with the entrance of Ian, a record label. In the process, you've helped to make Vancouver the acid jazz centre of Canada...

Luke: Well, right now I'd say that we're sort of a victim of our own success because there are so many people playing the music. I guess it's good because we've carved our niche out as promoters and as a label collectively, and Mo' Funk as a name is established. We got in at the right time - if you wanted to start the same thing now in Vancouver you'd have to compete with us.

Ian: What we all acknowledge after one or two meetings was that now was the time. It wouldn't make sense to be second when we had the opportunity to be first. So we said well, we'll work out some of those other details along the way and just get started.

Now that you guys have stepped up to the market, do you see any possibilities of other labels being set up? Luke: I talked to dj Czech the other day, and he's working with other producers on a compilation of dance music by Canadian artists. But that's much more oriented towards house and techno.

Ian: I think we'd welcome [other labels] though, on an international level. If you look at the Bristol scene, with Massive Attack, Portishead and Tricky, they all helped each other to make their scene identifiable and make it more internationally renowned. So we would welcome like-minded labels coming out of Vancouver because it's just going to strengthen the scene.

Luke: And because we're in Canada, where the music is a rock and folk tradition, there's a certain amount of live instrumentation that people expect when they're buying music. So the more labels that come out will benefit us because we will, as a label, be able to take more chances. We won't have to give people what they expect acid jazz to be. We'll be able to define it in our own way. And I think, internationally, that's what the west coast scene represents. It has collectively brought live playing back into the music and has thrown it back to the

Europeans who are going off too far in to technology. Bands like the Grey Boy Allstars, Brown Fellini and Slide 5, among others, are good examples.

Would you be looking to release material that is less jazz oriented, or crossover tracks?

Luke: Last time I was back in Toronto I met some djs who wanted this twelve inch of Sarah McLachlan. That amazed me because I don't think it's very good, in terms of the trip aspect of it, but everybody wanted it. And going back to Czech, for example, he did a trip hop remix of a track done by one of the two women from Lava Hey. So in that respect, that's probably where the crossover is going to come from. I'm definitely interested in that. I have some production experience and, with Seren and Luke collectively, I think that we would like to be able to do remixes for more mainstream artists in the future. It's a way to introduce artists to audiences that they wouldn't be introduced to otherwise.

Luke: Of the three major cities in Canada, Vancouver definitely has the potential to cross a lot more of the boundaries.

Ian: And I think that the one thing that that would move us in that direction is that [while] we may have established a label for dancefloor jazz and trip-hop in Vancouver, supply and demand are not equal. It's not like there are a hundred projects out there creating this kind of music, so just by virtue of having to satisfy our own needs as a label, to release stuff, we are going to have to look towards dj to remix other artists. We are going to have to look at these ideas to generate enough stuff to survive. [That's why] we've encouraged [writers], in every interview we've done, to print our address and phone number; if you've got something you'd think we'd be interested in we want to hear it. We have a wide open policy for A&R that way. It doesn't mean we'll use everything, but we want to hear everything for sure.

What's the story with distribution? Ian: We have a distribution deal with a company called Outside Music. It's good for us because [Outside] is also a young company. They're open to working with us and growing with us because we are a significant part of their business. We are available across the country, but we can't be found in every store in the country; we will only be in stores across the country if we can demonstrate that somebody wants to buy [our product]. We're now seeking out international possibilities for distribution of our product as well.

Luke: To follow up on that our tactic has been guerrilla distribution. Finding people that we know in every city to go in and harass store managers to get our product. If we can't even convince the store manag-

ers to get it... The most open minded buyer in Saskatoon isn't even gonna have the chance to listen to it if he doesn't see it on that rack space. And it's kind of shame when you've got to go up against Bon Jovi - of course it's not the same genre, but it's rack space. We're not competing with acid jazz records, we're competing with Janet Jackson. Ian: There's no such thing as an acid jazz section in 80% of the stores in the whole country.

Seren: Even here. It was only 6 months ago that record stores started to have acid jazz sections. Luke: There've been a few record stores that have been good to us, but we slag Music World 'cos they won't carry us.

Seren: The graphic stuff has helped us a lot. Rose at Atmosphere was the one who did the cover for our CD, and I'm sure that 20-30% of the sales are due to people looking at the cover and liking the funky look.

Let's talk about some upcoming releases from Mo' Funk Records.

Seren: One Step Beyond - full length album in February. Then we've got an Australian compilation called Undertones Vol. 3 in March with Matt's One Movement label - a lot of the tracks on Fresh Jazz Vibes are from the One Movement label. Then in May Fresh Jazz Vibes Vol. 2 will be released.

How about some future Mo' Funk promotions?

Luke: Well right now Seren and I are concentrating on this jazz bar that we're working on. It will be called Chameleon on Howe and we're bringing Zachary Breaux in for the opening (February 23) and the Brown Fellini (March 5) will be following that. Some more good stuff is in the works.

Seren: More than anything it will be a venue for people to come in and chill. That's the potential of the club. Not generally a music venue, but a place to get people of the same taste and style together.

With the opening of their new club looming in the very near future, you can expect to see a big increase in the support of the Mo' Funk crew. This is indeed a good thing because they are doing a nice job for the city; providing live jazz heads with a more permanent place to commune and have good times, to get this city rolling. They recently promoted Ben Harper and the club was jammed (around a thousand people). So things are definitely working out in this city in terms of good music. Keep up the lovely work.



Records by girish rambaran



After a long, nervous wait, I finally met up with the San Francisco Seals, who had just eaten at the great vegetarian Chinese restaurant, Bodai. Hidden away in the Starfish Room's band room, they consented to answer some of my silly questions before their set. Apparently they had heard that I was "laid-back" and "nice," which upon hearing, only made me feel more uptight. Nonetheless, we managed to have a fun conversation about little league, dreams, and pesky interviewers.

DISORDER: Okay, boring questions over with first - could you introduce yourselves please?

Ron Burns: I'm Ron Burns and I play drums... and bass!
Brently Pusser: I'm Brently Pusser, and I play guitar and bass.

Barbara Manning: I'm Barbara Manning. I play guitar and bass.

Brently: And she sings, and I sing a little bit sometimes.

Ron: Sometimes I do a monologue.

Barbara: Yeah, let's do it tonight!

Brently: Forget it! [laughing]

Barbara: They might not understand it, though.

Brently: Do you know who Jimmy Carter was?

Yep.

Ron: He's a Nobel Peace winner!

Brently: Yeah, they know, they're hip to it.

Barbara: Okay, I'll be very American!

Brently: They'll think we're very American too.

Barbara: The only time we ever strive to be American is when we're in Canada...

Would you consider yourselves patriotic at all?

Barbara: I have my own set of values about America, but I don't litter!

Ron: I'm not patriotic in any sense of the word. And I don't litter either!

Brently: No, I'm not either.

Is littering an American thing?

Barbara: I love the earth, I love where I live, and I respect that. America happens to be where I live, so I guess that's what I mean. But littering is very American, as it is European, as it is everywhere. I see people throwing litter all the time, and I want to say to them, "Who do you think is gonna pick that up?" Don't pollute. That was the owl who said that.

Have you ever dressed up in strange and wild costumes?

Ron: We had pretty great Halloween gear.

Barbara: Whenever the moment strikes any of us, we'll put on something wacky. Brently definitely has another persona - he dresses what he considers normal but what I think everyone else considers spastic. And he's even worn diapers on stage.

Really?

Brently: Oh yeah. Actually, I wore diapers here in Vancouver with my other band, Three Day Stubble, at the Commodore. There was disco dancing afterwards, and I disco danced with everyone with my diapers on.

What was the first band that you were ever in?

Barbara: 28th Day. We had a record out in 1985. How old were you then? You probably don't want to know.

Ron: Yes we do. I was in grade 5, so...I'd have been about ten. Sorry.

Barbara: No, there's nothing wrong with that. I'm just glad that I started early.

Brently: My first band was Three Day Stubble, which formed in December of '80.

Ron: The Hotshit Dancers [sic], which was '84/'83?

Barbara: Actually, 28th Day and Hotshit Dancers played together in '85, so Ron and I shared the stage, but we didn't realize that ten years later we would be playing on the same stage again!

How did this formation of SF Seals come about?

Barbara: Melanie was pregnant and had a baby, so she decided she didn't want to tour. Her baby's name is Emeralda May DiGiovanni - big name for a little baby! Anyway, I had a friend of mine, Cindy,

who's in Smog, who told me that Ron was a great drummer, and since he wasn't currently playing in Smog, she figured he'd be available. I called him up and asked him to join the band and he said yes.

And you lived happily ever after?

Barbara: Well, who knows? This is still the very beginning of the fairy tale.

Did you name the band after the animal or the baseball team?

Barbara: Both.

Were you ever in Little League?

Barbara: No, I wasn't.

Brently: I was.

Barbara: You were a pitcher! I saw a real cute picture of him.

Brently: I was in the Cubs and the Pirates in Little League, from when I was 9 through 11. Then I quit.

Ron: I was in the Pirates in Little League too!

Brently: All right! Were you bad ass?

Ron: Bad ass third baseman.

Brently: That's what I play now in softball.

My second sports-related question, is were you ever involved in water sports?

Barbara: Can it be sexual?

Brently: Sexual water sports?

Any kind of water sports?

Barbara: Then I would have to say yes to that question!

What are your job days?

Barbara: I work in a record store in San Francisco.

Reckless Records, open ten o'clock to ten o'clock!

Ron: I work at a natural foods store company.

Brently: I drive a limousine.

Have you ever driven any famous people?

Brently: No. Only the family of the first victim of the latest spree killer. Glen somebody.

Ron: The one who was just caught two weeks ago.

Barbara: The one who chased rednecks around.

Brently: The redneck killer. I drove the family of his first victim because they flew to New York by the Rolando show. Is that right? I don't remember the name of the talk-show host.

Ron: It's such a depressing story!

Did you know who they were?

Brently: No, I didn't. I had to ask them, because when I picked them up at the airport, they were

talking about how they had worn the same clothes for four days. I was driving them three and a half hours away to take them home, and I was trying to figure out how somebody could afford to have a limousine drive them that far yet not change their clothes for four days. So I started asking them after a while, after things got comfortable. And they told me who they were, and why they were in my car, and I felt really bad. [laughing] It was uncomfortable, to say the least.

What was it like touring with Chris Knox? (New Zealand indie rock dude, also in Tall Dwarfs.)

Barbara: Really fun. Quiet at times - he mentioned that we were quieter than Superchunk. He's a really great, fun person. He sent us a thank-you tape. Did you do any on-stage jamming with him?

Barbara: Yes. He sang with us on "Straw Man", and then we would play a bit of "Demons on the Corners", which was where he would keep on playing, and the boys would get up on stage and make some noise, and then I would get on stage and do the same. Then we would start our song.

Ron: It was kind of a segue between sets.

Another indie rock guy, Peter Jeffries, covered your song "Scissors", didn't he? Have you ever played with him?

Barbara: We were on the same bill in Holland.

Is he here tonight?

Ron: Oh, that's right, he lives here.

Barbara: Ohhhhh, I forgot!

I heard a rumour he was gossiping for you, but I guess not.

Barbara: No...I forgot he existed, for a while. [laughs] I mean, he is here [in Vancouver].

Yea, he came to see me when I played here last time.

Ron: We saw him in Hoboken!

Barbara: That's right. We played with Two Foot Flame.

With Jean Smith! How was that?

Barbara: It was fine. [laughs]

The sound effects on your other album...

Barbara: Nowhere?

Yeah, I was actually going to ask you if you intended the title to be Now Here, or Nowhere.

Barbara: Now Here is nice. Both. It was intentional to do it that way. I call it either one, it depends.

About the sound effects: why did you choose them, and where did they come from?

Barbara: It came from so many different places. I could explain it to you while we listened to it, and tell you every detail, but...Why I chose to do it I thought it would be great.

Yeah, from a radio perspective, it's so much fun to have interesting sound bites to play.

Barbara: Oh, that's good. I thought that album was rather unradio friendly.

Not for college radio!

Barbara: I love college radio. I was a dj for three years in Chico and for four months in San Diego. In Chico I had two shows: one where I played the regular rotation, and I also had a psychedelic show.

When I was in San Diego I had a late-night show from 2am to 6am. I would play whatever I felt like.

Did you get crazy callers?

Barbara: I got a lot of weird, pornographic calls at that time of night. It kinda freaked me out a little. There were definitely a few men who would call me every week; I think they liked my voice or something. But I would just start playing really harsh music and make it so they couldn't stand to listen to it anymore.

Brently: The first radio station I was involved in was a pacific station in Houston called KPFT. I did two and a half years of free-form late-night.

Barbara: I miss doing radio so much; it's been ten years since I've had a show. A lot of times, I'll get really stoned or a little drunk and I'll be in my own room and I'll start pretending I'm on the radio. It's fun. I love seguing songs together, there's something really exciting about that. **Do you want this band to be a full-time job?**

Barbara: It depends on what you think is "full-time." If you take into account the off-time where you're writing and developing material, and if you consider that part of the fulltime, then I would say absolutely. I would love to see a musical group that I'm in able to grow and do something important. I think that this lineup is doing something important. I think that we sound a lot different from the bands we've been playing with across the country, and I'm really proud of us right now. But I wouldn't like to do this [touring] full-time. Hell no, I'd quit. I want to have a life, and I want to have domestic tranquility. I want to have a sweetheart and a family and a garden. I'd like to have a pet, which I can't have right now. I think part of the development of the music is having time to get inside yourself and discover how you feel. And you can't do that when you're constantly performing. Does that make sense?

Ron: I'll let that speak for me.

Barbara: All right!

What is the strangest dream you've ever had?

Barbara: Let the boys answer first.

Ron: Hmm, you might wanna pause that button.

Brently: Strangest dream...

Barbara: I'll tell you about a dream I had two nights ago. I dreamt I was discussing stage fright with Barbara Streisand, and that's strange, in my opinion! Why Barbara Streisand would be in my dream...

Do you remember what she said?

Barbara: She was totally commiserating with me.

At one point I was saying, "Oh, and the times you stand up there when you're not holding your guitar, and you're just holding the microphone, it's scary, and you don't know what to do with your hands..." And I remember saying to her, "You know what that's like, don't you." She was wearing a sparkly sequin gown, and her hair was really short, but she was being my friend.

Can you top that?

Ron: I don't know, it's hard to say, 'cause mine are so...

Barbara: Sexual?

Ron: Yeah, so sexually deviant, that I just can't...No, they seem so weird that I can't put them into any frame of reference.

Brently: I guess my strangest dream would be one that's almost indescribable because it took place in a world that was anti-diluvian. Isn't that the time when the sky and water switch places? It was so bizarre and so out there that I couldn't even describe it. When I woke up I just freaked. I couldn't believe that I had had a dream where reality was that altered.

Ron: I had something similar to that, where it was, what was it called? Affirmation or something, when the water and sky switch...Well, it doesn't matter. I had a dream - this isn't the strongest one, but it's along those same lines. I had figured out how to defy gravity. I understood all the makings of what happens. I went to the centre of the earth

somehow and understood it completely. I got in this other dimension and I was so proud of myself that I knew how it worked. I could breathe underwater and I could defy gravity. Then I woke up and was still trying to figure it out: "It's going, it's slipping... damn." It just didn't work out in my head and it couldn't write it down.

Brently: What's your strangest dream?

One of the strangest, I think, was when I was being chased by super models. There's another water theme here, 'cause somehow I was able to traverse this lake by foot...

[At this point in the interview, Carl and Dan of show openers Destroyer enter the room in search of coffee. Do you enjoy playing acoustic sets?]

Barbara: Yeah, I'm not afraid of it. Last time I was here I played the Malcolm Lowry Room, and it was acoustic. I played with Duotone, Couch, and what is Keith's [Parriz] crazy band called?

Carl: Twendoclo.

Barbara: I was gonna play with them that night but they wouldn't let me.

Carl: Well, you know, they're getting a little serious. Barbara: I guess. They were gonna let me play drums but as soon as they heard me play... [laughs] Carl: You see, that's just... would you play drums for us? Barbara: Yeah! Tonight! But I don't want to mess up your set.

Dan: The set's already messed up.

Carl: That's my job already.

Barbara: I know you're nervous as you are...

Carl: Come on, go on out there and drum!

Brently: Yeah!

Barbara: Okay. I will. But I have to get another beer.

[exit the Destroyer clan plus Barbara Manning.] Does the name Dan Sutton mean anything to you?

Brently: No, I don't think so.

From the Matador newsletter, I read a letter from this Dan fellow who is defending himself against someone at Matador calling him the "date rape king of Cambridge" for something he did to Barbara...

Brently: Oh yeah, we know about that.

Can you elaborate on it?

Brently: Yeah, it was a guy who showed up at a show and was asking Barbara some extremely personal and sexually natured questions. She told him she was uncomfortable with this [question] and he continued to pursue that line. She was by herself and she kept telling him that it made her uncomfortable. Then she finally got away from him. He was out of line and ridiculous, and makes himself look even more so by writing this letter to Matador, that they printed!

The letter was apparently also posted on Sub Pop's listserv on the Internet.

Brently: [reading] He doesn't believe his actions were inappropriate? That's outrageous! Where was he? [laughing] I'm referring to Barbara playing drums!

Ron: You're getting this on tape, right?

Is there anything I didn't ask you that you would like to answer?

[long pause]

Ron: [laughs] I was thinking, swear to god, then my attention got grabbed again by the drums...

We decided it would be best if we stopped chatting and went out and watched Barbara play, rather than be distracted by listening to her. No matter what you may think, she wasn't such a horrible drummer. There's a certain style, you might say, to her approach to drumming. Her added touch to Destroyer's opening song (a lo-fi, uncensored version of 'Alonis' - as we know her in Canada - song "Hand in My Pocket") made it absolutely magnificent. And the SE Softs self No less than I expected. They were anchoring, laid-back, played musical instruments rather than choir, and played a nice selection of old, borrowed, and new material, from "Every Pretty Girl" to their current album's pop hit, "Pulp." Fun stuff... even if Brently wasn't wearing diapers this time round.

We all know it, but let it be said again: women know how to put on a party. This is exactly what happened to the unsuspecting St. James Community Centre last December 16 when Mike Hoffman and Megan Mallett organised an all-genes benefit show for Women Against Violence Against Women (let's call it WAWAW from now on, shall we?), featuring the likes and licks and whatever chicks of the time: Grace, Vico, Poizuli, Wandering Lucy, and Trish Kelly (as he herself). Not only was the lineup eclectic and independent, but it successfully shouted out the message that violence against women happens a lot more than we care to admit - and that it really sucks. All of this was rounded out with a very lively show of "we know right" and "consciousness raising." To put it mildly, this was the opportunity for chicks and their friends (boys, natch!) to rock out in an ash-hole-free space.

Yup, this girl-claimed space was teeming with the rainbow-haired youth of today, sippin' Sprite and sittin' cross-legged on the floor. I don't know what these girls did for fun during their formative years, but the all-girl +1's at Henry (at Vico) line-up proved that right now women have no qualms about playing hard, or being centre stage. And while the sound system at the St. James seemed determined to mangle the sounds of the musicians as they plunked and howled, it was once again proven that attempting to drown out a raucous lot of women with something to say is beyond futile - ha ha! As spoken word artist

Trish Kelly would remark to an inattentive audience member, "Hey! Where do you think you're going with that cigarette, when you [if you're finished yet]?"

In order to get the lowdown from the performers, Henry O and I set up shop in the St. James kitchen and interviewed twelve girl musicians and Henry. We asked them all a set of four questions cleverly crafted to elicit their personal opinions regarding their music, the benefit, and violence against women. Here's the word from the kitchen:

Why did you decide to do this gig?

Henry (Vico): [If it's] for a good cause, I play any show I can that's offered to me.

Trish Kelly (plays with herself): Because I think that WAWAW needs money and I think it's important that the Vancouver music scene gives money to organizations like WAWAW. We need things that are politically charged in this community; otherwise, we are just stupid indie rock and punk rock kids. We have to be motivated to help organizations that need money and need our support.

Valeria (Gaze): I've worked with WAWAW before, and I'm very supportive of [the organization]. They kept the crisis line open during the holidays from their own pockets. I think it's important that the Vancouver music scene gives money to organizations like WAWAW. We need things that are politically charged in this community; otherwise, we are just stupid indie rock and punk rock kids. We have to be motivated to help organizations that need money and need our support.

What do you think about the (almost) all-women line-up (we later featured Henry into this equation)?

Kara (ten days later): It's really affirming for girls to see other girls doing stuff like this. It's not the standard. I don't really have a lot of issues about needing segregation - "an only woman kind of thing" - but I think it's really rad.

Henry (Vico): I enjoy playing with Deanna and Tanya; it's a better experience than I've had playing with most guys. There's lots of attitude flying

around all the time, egos and that - you know how guys are - but there's none of that here. Tanya (Vico): There's not many old guys gigs out there, [so there are] lots of teenage boys coming to this and getting the message. It's good to promote bands with women in them, though not simply because it's all women thing. I don't think it makes what sex you are - ten days later are a great of shit you know, but there's a lot of good in it. Devon (Paizuli): When I was in high school, I didn't know any girls who were in bands at all, and if they were they just sort of sang every once in a while - some pretty little song in a folksy band. Or worse, they played the tambourine.

In what way do you hope your music/spoken word/noise will influence your listeners?

Trish: Because I'm doing spoken word and I'm not doing it with a band, I can be a little bit more to the point about my political agenda. I don't have to worry about fitting it in with the music; I just write about what I'm feeling. I want to be a political voice here as opposed to being in a band that just sounds good. People have to listen to my voice 'cos there's nothing else for them to do. Tanya (Vico): When I was in high school I didn't really have any musicians that were women as role models... hopefully people will come out tonight and see all these women doing it and realize you don't have to be a guy to be in a rock band. I wish I had picked up the bass when

I was 14 instead of when I was 22.

Henry (Vico): I guess tonight I just hope that they don't hate me 'cos I'm a man!

Lana (ten days later): We hope that we can get people to forget about the bullshit and have some fun. A lot of my friends thought that tonight would be about a lot of angry girls... [because of the spoken word]

Kim (ten days later): Hmm...influencing our listeners...we have listeners!

How has/does violence against women affect/ed you?

Lana (ten days later): I guess it's been more mentally; I've never been physically abused. There's a lot of mental abuse.

Deanna (Vico): I haven't been physically violated, but I've known people who have been raped and it pisses me right off.

Trish: It's been a motivator for me because I feel something that I realize is fucked up in our society; I can do something about changing that, and empowering other women so that it doesn't happen to so many other women. Every woman in this society is aware of violence against women. It's not just a matter of being in an abusive relationship with someone, it's a matter of looking at the media and looking at the respect of the society around us that hates us. So I think that it affects every one.

Marcy (Paizuli): Well just today a friend of mine was attacked in front of her own house - in front of her own house in the middle of the day on a Saturday. That affects what I do and where I go; I mean, that affects everybody.

The WAWAW benefit followed on the heels of a benefit for Vancouver Rape Relief, also to raise money to support the fight against violence against women. Interestingly, while the WAWAW benefit was overwhelmingly a show of women musicians, the Rape Relief benefit drew crowds with boy bands like Sportswear and Focusspeller. While I think that it's important for men to understand and support the issues surrounding violence against women, it is also really great for young women to see other women sharing experiences in a safe space and making noise themselves about stuff that pisses them off. Young boys and girls have to become aware about women's

empowerment and independence from the often self-defeating shelter of a "big strong arm," or an escort home. A lot of the musicians thought that the idea of an all girls show was unusual, possible, and very cool, but were weary of being lumped together only with other girl bands, forever. This concern resulted from the sexist attitudes as rare in the music business as flies on a piece of shit you know, but there's a lot of good in it. And regular bands. I can see the frustration of ten days later, eternally being compared to U2, Bikini Kill, Babes in Toyland, etc. etc., when they sound quite different from these bands and are rarely compared to "regular" (i.e. male) bands. But as a first step in just getting women together, and proving that real female talent exists, the benefit and other all or predominantly girl shows are essential.

Yeah, it might keep some guys at home 'cos they're scared or surprised by "angry" (i.e. "aware, unfraid") women, but if these guys only realized how many girls women go to where they have to deal with being insulted, belittled, harassed, pinched, ass-slapped, poked, and even strangled (I'm not making this up!), they might be a little more supportive. Women are so accustomed to being in situations like these while at bars, clubs, and gigs, we often get used to it. Loads of gals at the benefit were amazed at how much they could thrash in a girlfriend-friendly environment - especially with Trish Kelly potting the mosh pit for disrespectful boys who hadn't

noticed that they didn't fuckin' own the space. Organizer miko said that it was the most comfortable show she had ever been to, period. I think that all those boys who avoided the show for fear of being gong-wedged in a dark corner should stop feeling sorry for themselves and come and party and listen for once. Or they should organize their own benefit to support the fight [they could call it BAWAW...hmm, though that does sound suspiciously like Baywatch, or conversely, bow wow...anyway].

The only disappointment in the whole evening was that the event was definitely not a sex positive one. All references to sex were framed with words like 'assault', 'rape', 'bad', 'nasty', 'cold', the traditional equation of 'girl+sex=misery, pain' was unfortunately reinforced. This was a result of mostly the need for a lot of women to share their negative experiences regarding sex and men. Now I think that this is totally useful and certainly feels freeing, and is an important part of fighting violence against women, but so is exploring your sexuality. When girls figure out how to groove on their own sexuality, alone, with a girl or with a boy, then isolation, shame and oppression are harder to dump on women. Ironically, it was the same women who refused to let their friends fail to bring up this point [that women can and should demand sexually respect and action] or any other, I'm afraid to say. I'm no crisis worker (but I play one on tv) and I know a bad sell when I hear one. These two women were supposed to give us an idea of what WAWAW was about, but instead they literally read out the organization's pamphlet and hemmed and hawed with all the creativity and panache of dental technicians. I know that it could have made a whopping impact on all the young 'uns in the audience if they had gotten people psychod about the great work that this organization does for society. Oh well.

All in all though, the benefit was a lot of fun for all the girls and boys who trooped home that night high on Sprite and girlenergy. Everyone left hoping that there would be other such chances in the future for women to get up on stage and make noise and work around... shamelessly.

by Natasha Lena

Have you seen them?

Vancouver's premiere party-rock sensations, the Smugglers, have been packing halls around the continent since their humble beginnings at the annual Mod Scooter Run in Vancouver in 1988. After their first full-length release on Nardwuar Records, *At Marineland* (1991), the band hooked up with Conrad Uno, owner of Seattle's Egg Studios, and released their second LP, *Atlanta Whiskey Flats* (1992), on Popluma Records (Fastbacks, Posies, Young Fresh Fellows). Soon after, an explosion of international interest blanketed the band, and the Smugs released a shower of 7" records with labels in Spain, Italy, Germany and Japan.

by Sean Raggett



Grant and Nick at the Hungry Eye

THE SMUGGLERS

The past year has been the Smugglers' busiest yet: they completed their fifth North American tour, toured Spain, and recorded two releases for their hometown label Mint Records, who recently agreed to a co-release merger with Berkeley's Lookout! Records (Green Day, Riverdales, Pansy Division). The first fruit of this union was a split EP with the Hi-Fives entitled *Summer Games* (1995), and will be followed this month by the Smugglers' fifth full-length record, *Selling the Sizzle* (1996). Renowned for their energetic stage performances and fashion sense, the Smugglers are arguably Vancouver's most vibrant musical entertainers. *DISORDER*'s long-lost definition of rugged machismo, Sean Raggett, caught the Smugglers in the act.

The Smugglers are: Bryce Dunn - drums; Beez - bass, backing vocals; David Carswell - guitar, backing vocals; Nick Thomas - guitar, backing vocals; Grant Lawrence - voice.

Why have the Smugglers never been featured in *DISORDER*?

Grant: Ask Dave. I don't know the answer to that. Dave: It's just that some old...people love it when you're fresh, and some not that fresh on more (everyone laughs). We're still here, you know? (More laughter) People shouldn't think any less of us, but we're still here! It's hard convincing them that records are still fresh when it's, like, the third record, and then the fourth record. It's hard to be the latest thing (laughter).

Beez: (laughs) I'm withdrawing my comments.

Dave: Really?

Beez: Well, I was thinking about saying that the *DISORDER* sucks, and I decided that maybe that's a little harsh.

Dave: It's so easy to hate.

Beez: It's so easy to hate if you're not participating in it. I mean, if I think it sucks so much, then why don't I do something about it?

Dave: Right.

Beez: And what am I doing about it? Nothin'. But Vancouver should be your breeding ground...for the world!

Grant: Well don't get it wrong, we do great in this city. I think we have a great fan base here, and we've been able to get lots of people out to our shows. But if you're asking that question, you should talk about poor old Bum, who had their last show last night. Now that's a band that didn't get the proper recognition. I think we've gotten fine recognition.

Well, not with *DISORDER*.

Dave: We've never been featured on the Fox, either.

Nick: I've heard us on the Fox! One time, while I was dish washing at this restaurant, I said to the chef, "That's me on the radio!", and he said (in stern foreign accent), "That's not your radio!" (laughter).

Have the Smugglers ever played a high-school dance?

Grant: Oh yeah. Our second gig ever was at the West Van High Halloween Dance.

Were you going to school there?

Grant: Yeah. And, to add insult to injury, in a total conflict of interest, I was the Student Council president. I was given the budget for the dance, so I said, "Well, I think we're worth about five c-notes" (laughter).

Nick: We were nervous before going on. Everyone's favourite social studies teacher came in and gave us a big pep talk on the Rolling Stones.

Grant: And he told us we were the new Grames Brothers. He was, like, "They're over, they're gone, they're graduated...you're it!"

The Grames Brothers went to the same school

Grant: Oh, yeah. She Stole My Beer - our school...you can see this deep-rooted hippie scene...

There are a lot of hippies in West Vancouver?

Grant: Total hippie scene. Volvos with Grates! Dead stickers on the back...it's a total hippie scene. Nardwuar, the group, the Palmerston Posse, were the only kids with any sort of style or grace in West Vancouver (laughter).

Who is the cutest Smuggler, and why?

Grant: The cutest Smuggler hasn't joined the band yet.

Dave: I wear the shortest shorts.

Grant: He wears the shortest shorts, the tallest cowboy hat,

and the whitest cowboy boots, so that makes him the cutest.

Who were the Leather Uppers?

Dave: They were the greatest band that ever walked the face of this earth. Two young boys from Ontario, they were Craig-o and Greg-o, and together they wreaked unholy hell on this planet.

Grant: It's a shame. Bum goes

down, the Leather Uppers go down...the clothes they wore, everything they did was over the top. Every single time they got on stage, their outfits matched exactly.

Nick: When we saw them they had these black tees with a sparkly iron-on that said "punk", and an iron-on razor blade, and they had Adidas shorts.

Grant: Short shorts. Anyway, they were totally wild...two guitars and drums, and they put out one fantastic album called *OK, Don't Say Hi*. And they have a couple of 7"s out, and we tribute them every time we can. We cover their song "Superstar" on a flipside compilation, and we cover their lat-

**"When you sucked on my tongue
I got bored of your forehead
you taste like a peach, and I'm sick
of especially you"**

- from selling the sizzle (1995)

est song "Smokin' Monkey" on a Spanish EP called *Senior Pants Down*. They deserve to be heard more.

Are they getting back together?

Grant: No. Craig has a new band now called the Stinkies. They are doing super-well, they're on the cover of *Now*, which is the *Georgia Straight* equivalent in Toronto, and they got signed to Sympathy For The Record Industry. You can't do much better than that if you're just a gritty, balls-out rock 'n roll band. And believe me, when he's wearing those short shorts, chances are his balls are hanging out, you know what I'm saying? (everyone laughs).

Beez: Grant practices his sizzle moves in front of a mirror?

Grant: Of course I do! Whaddya think?

Nick: And in front of his buddies (laughter). We rate them.

Grant: Of course I practice my moves!

Beez: He's working with Karen Jamieson this year, trying to get some new moves.

Grant: I mean, does the cast of *Cats* practice?

Beez: Of course they do.

Have the Smugglers met any famous Canadians?

Grant: Are you kidding? Are you fucking kidding me?

Have the Smugglers met any famous Canadians?

Grant: We...OK, let me put it this way. Do you

consider this meeting? Alan Thicke once popped across the stage when we were playing a song on national television, OK?

Where did this happen?

Grant: This was at the YTV Achievement Awards

in Ottawa in 1992.

Nick: The year before us, the Barenaked Ladies

were the same award. That was basically where

we got our big list of famous Canadians that we've

met. We met the Governor General, and Grant and

I were on a talk show with Preston Manning.

Grant: We met the Crash Test Dummies, who now have a

book published about them. Beez has met Margaret

Atwood, and of course we're friends with Terry David Mulligan.

You're friends with Terry David Mulligan?

Grant: Yeah, of course I starred in our first video, "Vancouver,

BC", and has since become a General, and Grant and

I were friends with Terry David Mulligan. Who is your

Canadian hero?

Grant: Canada here at the moment would probably be Rebecca

from Lick the Pole.

Who is Lick the Pole?

Grant: Lick the Pole is a band with more notoriety than any-

thing else, I would think. I have yet to see the much-talked-

about Lick the Pole, but I know that I have seen the lovely

Rebecca who's in the band, and I do think she's lovely!

They're known for their wild, sexy shows and certain sexual

acts that have occurred on the floor of the Commodore at

the Cramps show...things like that. Tons and tons of rumours

abound, and to be quite frank, that's what rock and roll is

about, and they got it down pat. If you know what I mean.



Beez

Nick: I think they formed a supergroup with the guys from Flash Bastard.
What do the Smugglers think of Flash Bastard, glamcore revivalists Flash Bastard?
 Nick: We've heard very good things.
 Grant: Yeah, Nick and I have been trying to see Flash Bastard for a while. Maybe soon we can work it in sometime (Nick laughs). It's true!

Which Vancouver bands have released more 7"s than the Smugglers?

Nick: Sparkmarker, probably.

Grant: Sparkmarker has about six out. My first reaction would be to say nobody, but D.O.A.

could very well have. Art, no Art (Bergmann) stopped putting out 7"s a long time ago.

Byrce: cub are getting up there, actually.
 Grant: Yeah, cub are up there. They're at around five or six, maybe seven. There's a lot of bands hovering around the two or three level, but I think we're at about twelve, so I would say just in spanning the globe it would have to be the fabulous Smugglers (pauses). Oh, that's it (laughter).

Smugglers favourite hangouts?

Beaz: The Railway, of course. Standard.

Grant: My favourite is called City Planks, and that's right here in Vancouver. I eat lunch there every day. Fantastic food, very fast, run by a Czech couple. You get to do the joke "Check please"...ha, ha, ha. They say "yes?". And I say, "Check please"...they say, "Yeah, right here!" (laughter).

Nick: I go to the Ecliptica, a lot of food and play pool. You can catch the classic act Texas Road in the background, a Steve Ray Vaughn tribute band. It's not too bad; you run into a few shady characters.

Beaz: Reno's, for me. Reno's restaurant on Main at Broadway.

Nick: Or the Cottage on Commercial is pretty good.

Byrce: I like going to Cafe S'il Vous Plait on Robson and Richards where Annie from knock-down-ginger works. I also discovered a place on Granville called Normandy's. **What happened to Dave Carwell's moustache?**
 (Beaz laughs) Dave's was a real moustache - it was painted on (Grant laughs). I just wanted to go truck. I did it, it worked, and it was good.

Nick: And that TV series got canceled.

If the Smugglers were to take a visitor from out of town for a tour of Vancouver, where would you like them?

Nick: All the classics. Stanley Park is always in there, and we also go to the Tomahawk -

Grant: -for a Skookum Chief Burger, usually with Nardwuar, so he can do his spiel about how a Skookum Chief Burger is three meals in one, and he does all his lecture, bun, chicken routine. Brian Adams ditch washed in the back, so that's definitely a landmark. Then we do the little known Lynn Canyon Suspension Bridge, which is way scarier and way faster than the Capilano Suspension Bridge. Then we go down to the cliffs and show people -

Nick: All the tattooed bangers jumping off the big cliff at the top, which is nicknamed "The Mother".

Grant: So then we go to the salmon hatchery where all the salmon run. When people want to go downtown, we used to take everybody to the Bourbon. That was the Smuggler hangout of all time, but it got pretty goddamn shady.

Nick: There's always the battle between young and old, and the young won at the Cambie, and the old won at the Bourbon. The Jades were the house band.

Grant: That was the end, when the Jades were fired. It's the one thing that Terminal City columnist Rob Dayton and I agree on, is that the Jades are a fantastic class act. A great band, and great people.

Nick: They actually still do exist. The other guy who left went into a band called the Hi-Hats. It's quite sad now, when you walk through Stanley Park and you hear this lonely saxophone playing. That's the guy from the Jades entertaining the kids with stolen country songs. **Do the Smugglers have any groupies?**

Grant: (In Ralph Farber stud voice): Yeah, I've tended to attract a lot more over the years (Byrce laughs).

Byrce: One in particular?

Grant: Yeah, one of which is named Dottie. I have a filing cabinet dedicated to the mail she's sent. Nutty, nutty bird, that Dottie. She has sent me gifts on ALL holidays, not just Christmas or my birthday, but on Valentine's Day, Easter, Thanksgiving... But Byrce has a ton. Byrce had a "zine written about him!

Byrce: (sheepishly) Yeah. There was a girl who writes a "zine called Montgomery. She came to the show in Kingston last year, and said she wanted to do an article on the Smugglers, but more specifically she wanted to do an entire "zine about me (everyone laughs).

What was the "zine called?

Beaz: Byrce is Nice (laughs).

Byrce: It was called Overbyrzed, and it was a supplement to Montgomery. I don't know if you can still get it. If you want to find out, write to Montgomery "zine, and they may still have it.

Beaz: Or you can go to Byrce's house and get the 500 copies left over (laughter). **The Smugglers recently toured Spain. What is the story behind that?**

Grant: It was great to go to a new continent, it was wild. It was like a normal tour.

Monday, Tuesday it would be so-so, then as the weekend approached the shows would get bigger and bigger. Madrid on Saturday night was really huge. We recorded a live record, and it was a great show. But it's Bum who are the stars there.

How did you get past the language barrier in Spain?

Nick: Most people know a certain

amount of English, and so the first few shows we had written out a few things to say in Spanish that were kind of like...jame jokes. Like (speaks Spanish phrase), which means "We are very happy to be here". That was one of our more serious ones.

What were some other phrases you learned?

Nick: (Says Spanish phrase) That means "We are pregnant".

Grant: A phrase I was using often was "What the hell are you saying to me, you dirty little man" (laughter). I was saying that in English to people.

Nick: We'd tell people "We are the Stones". "We want to father some children" was another.

What are your plans now that Mint has merged with Lookout! records?

Grant: Well, we're under more pressure now to produce and to perform, which we haven't been before. Before, we would tour when we wanted to. Now it's like, when the record comes out we are expected to be on the road right away for a good chunk of time, and to cover as much territory as possible. As soon as our record comes out it will be on Mint in Canada, and Lookout! worldwide. We will be heading off on two different tours, both of which we're not sure where we're going yet, but one will most likely be with the Mr. T Experience, and we may end up with some dates with Rocket from the Crypt as well. We plan to cover as much ground as possible in the U.S., and then we plan to tour across Canada as well, because of course that's very important. We're going to spend a large part of 1995 selling the sizzle.

Where does that ("selling the sizzle") come from?

Grant: Well, it's a common selling phrase, and what happened was this guy coined the phrase in the '30s. He was a salesman. You know now how they have infomercials? Well in the '30s, they put it on vinyl and sold it as a record that said, "This will help you sell more cars", or whatever. So this guy's point was, if you're selling a steak, don't sell the cow, sell the sizzle. (In other words) sell what makes people's mouth water. We always pride ourselves on the live show, in which we try to be as outlandish and as energetic as possible, so we tried to translate that to the album, and now we are trying to sell our sizzle.

The Mint/Lookout! merger is a big thing; potentially, that could make the Smugglers very big...

Grant: Well, yes and no. That would be great, but what a lot of people forget is that Lookout! has Operation Ivy, Green Day, Screaming Weasel and the Quers, bands that have sold hundreds and thousands and millions of records, but they also have a bunch of bands that don't sell hundreds and thousands of records - the Hi-Fives are moderate sellers, the Potatomen, bands like Squiglin' - and we're going to be in their class. I would think. If we sell a ton, that would be surprisingly great, but if we don't, I think we're just going to be happy working with a competent label.

Nick: It will inevitably increase the fan base just because more people will hear the record. It's got great distribution.

Grant: Lookout! are so gung-ho, they're talking about Japan and Europe. Not only will the record be distributed there, they expect their bands to play there, so it's pretty exciting for us. We're really overwhelmed with it coming up so fast, trying to figure out our lives, how we're going to do this, and how much we're going to do, etcetera, etcetera.

It's a whirlwind, for sure.

Launch or glitch?

Beaz: Glitch.

Nick: No, that's pre and post.

Everyone: Glitch is clean, gaunch is dirty underwear... Nick: Going, going, gaunch!

Best pick-up line?

Beaz: "Hey lady, you'd look hotter if you shaved that moustache."

Grant: That's a good pick-up line.

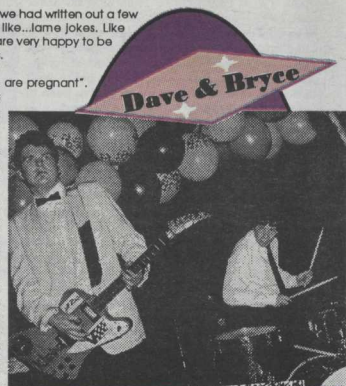
Nick: It was used on Beaz (laughter).

Any last words?

Nick: The last words are "Grant said".

Beaz: The last word of every Smugglers interview is "sorry".

Grant: Oh, sorry about that (laughter).



Handwritten score card for The Smugglers Shindig. The form includes a name field, a list of categories with scores, and a total score.

Name: **SMUGGLERS** (with handwritten "side/grant go")

how can we give you singing points when you didn't write em? Excellent Harmonic cat.

Musical Ability	8/15
Songwriting	1/15
Stage Presence	3/15
Audience Response	2/15
TOTAL	14/50

CTM Shindig

The Smugglers Shindig score card from 1989.

(As judged by Bill Baker, now owner of Mint Records.)



All photos by Paul Clarke

"It's so easy to hate if you're not participating in it."

I mean if it sucks so much, why don't we do something about it."

-Beaz commenting on Disorder.

For Smugglers newsletter info, write Mint Records, #699-810 W. Broadway, Vancouver, BC. Write Montgomery fanzine: 565 Gilmour Street, Ottawa ON, K1R 5L5.

Please introduce yourself.

My name is Mark Emery. I'm the publisher of Cannabis Canada, the proprietor of Hemp B.C. and agent/provocateur of the legalization movement for the Canadian public.

On January 4th the police raided your store, Hemp B.C. and confiscated thousands of dollars of equipment and merchandise - why did the police wait until now to raid your store when you've been in operation since 1994?

Well that's probably precisely the reason: to do the most financial damage they could possibly do. We now wholesale to thirty other stores, so they were able to seize five cars and a whole 24-foot truck full of things, worth \$105,000. It's a huge loss to us. That inventory pays for our 24 employees, now down to fourteen; it allowed them to have decent wages, now cut by 45%; and I'm looking at life imprisonment and \$120,000 in fines, along with three other employees, for selling seeds that were seemingly fine for the previous 13 or 14 months. Basically, they want to devastate the legalization movement. We received a lot of American publicity - *The Wall Street Journal*, *National Enquirer*, *High Times* magazine, endless TV stations - one from Seattle is in today - and they constantly film what we're doing, and the liberalization that's going on in Vancouver and British Columbia, and I guess some bureaucrats in the DEA called the mayor of Vancouver, and of course, you know, people here jump when the American government calls, and that's what they did. And then all of sudden in the last month we've heard noises from the mayor and city council about revoking our business license, and other kinds of punitive measures. All those are responses to the fact that we are getting international attention, that we are causing a revolution here in Canada. There are these hemp stores in almost every city selling seeds, bongs, pro-marijuana propaganda, and our battle is being won. The majority are clearly sympathetic to us.

So is the whole police line that they bought seeds from your store and were waiting for them to grow just bullshit, basically?

Well, no, it's probably true insofar as they'll prove to the court that the seeds we're selling produce marijuana. But substantially, who cares? You don't need to do that kind of thing. First of all, it's going to introduce a very tricky problem for the police in court, that in fact what I sold is not going to be introduced in court. I sold seeds. That would be like holding someone responsible for a bootlegging operation during Prohibition because he sold them grapes and they turned into wine, or hops that become beer.

You were arrested for possession of seeds with intent to traffic, and the other employees were charged with trafficking in seeds...

Right, and they were merely the clerks on duty that day. I mean, it's not like the police ever bought their seeds from them - I don't even know if they were observed selling seeds. Those charges are bogus and will probably be dropped.

Is there actually any THC in seeds?

None whatsoever, so there's no drug quality to them. We're gonna win on the face of it - we're just going to make the Crown try to prove their case and we don't believe they can.

Your store was raided once before in November when the police came in and arrested three people for less than a gram of pot between them. Was anything taken then, any merchandise? What was their rationale for raiding your store then?

They came by and said they were there to deliver a political message, that they didn't want people smoking pot in the store. They made a clear point that they weren't interested in interfering with any other part of our business, and they weren't going to hassle us for selling seed; they had no problem with that. And of course, you know, like all cops they lie, so they went back on that.

How would you characterize your relationship with the police before these raids? Cause I know they've known about you since the beginning, and I'm sure you've talked to them before...

Yeah, and I've always been polite, I've always done what they told me, and I've always been responsive to any concerns they had. And they know that. I mean, they're going against the tide here, because we're clearly seen as a good influence on the community. Just a few people in senior levels of government find us uncomfortable, and that's because we're successful. If we were unsuccessful, or nobody came to our shop, or it just continued to be a discreet, quiet hole in the wall, we'd never get this attention. But because we're seen by international magazines of the stature of *The Wall Street Journal* and we have a lot of power and influence in the media, and the city's trying to curtail our power and our influence.



doesn't seem to think that marijuana is a threat or a danger; it's just that that's the law and he's there to enforce it.

Yeah, but that's what makes him such a sick scumbag of a bastard, because he'll go around and ruin people's lives and punish them and torture them, like he did to me. He actually came into my cell during the night and told me that after cleaning out they were going to go out for a drink and that I was a bad parent because I let my 16 year old son have a joint. The guy's a sick twisted fucker and I wish the worst plague of AIDS to hit him and kill him fast. He's a very bad person, and the fact that there's a sodal like that in charge of the RCMP shows what kind of people they recruit. **Why is Bill C-7 (the Controlled Drugs and Substances Act) a bad bill?**

Well, you can go to the editor of *Cannabis Canada* for a fully articulated explanation of that. But, basically, it doesn't help marijuana smokers at all. It increases penalties for all other substances; it adds a whole bunch of new substances

that weren't illegal before - like psilocybin mushrooms, which is a relevant concern in British Columbia; it gives the police wider powers - it allows them to sell you pot to convict you for buying pot; it allows them to expedite your trial so that you have fewer defenses, fewer opportunities to defend yourself; it takes away jury trial for trafficking. And there's absolutely no benefit in Bill C-7 for industrial hemp, or for legalizing or decriminalizing marijuana. So it's a very bad bill, [and it] perpetuates this crazy War on Drugs mentality that's really only an American policy. Worldwide, people have no interest in that.

I was reading the transcripts from the House of Commons debates on Bill C-7 (available through the Hemp B.C. homepage) and it's kind of fascinating reading because there's so much garbage in there. They draw parallels between marijuana and cocaine, which seems to me to be completely ridiculous being as they are completely different drugs with completely different effects. Also, Hedy Fry mentions that a large number of Canadians are at least tolerant of soft drug use, but points out that it's illegal for Canada to decriminalize marijuana because of international laws. What are these laws? What is she talking about?

Well, Hedy Fry is an intellectual lightweight, so it's no surprise that you're confused by her remarks. What she's referring to are the Single Conventions on Drug Trafficking and Narcotics, which were passed way back in the stone age of 1951 by Harry Anslinger, of the United States. Basically, they do not permit any country which has signed that agreement to legalize any of those specific drugs. But Holland is also a signatory to that, and while they don't exactly legalize [marijuana], you can buy it in thousands of coffee shops. There's no punishment for having marijuana in Holland and they still haven't been accused of violating the treaty. The treaty allows people to have alternatives to punitive police enforcement as a way of dealing with their drug situation. And we can always just break that treaty. It's not like anybody'd give a shit, except the United States, which just shows the gutlessness of Canadian politicians. We have an injustice where millions of Canadians suffer brutally all the time at the hands of the police, and that's still not enough to override our obedience to the American government's international needs. [The treaty is] just an excuse for the government not to act on an obviously grotesque human injustice that goes on in this country. But what do you expect from a liberal, wimpy cabinet minister wannabe who really just doesn't have an intellectual bone in her body. And the irony is, too, that she's a doctor, and a doctor's first oath is "Do no harm" - that's right in the Hippocratic oath. Well, every day she sits as a Liberal Member while Canadians every hour of every day get prosecuted and jailed and arrested, guys at their head, over some pot plants in the corner of their house. I mean, she's a criminal, and, unfortunately, she has to take a fair bit of the responsibility for the kind of brutal cultural genocide that's going on now. She's in the Cabinet, she's on the government's side, she's guilty.

Wasn't hemp originally outlawed as a textile more than as a drug?

Well, the excuse used to justify its banning in the '30s was that it was a drug without any social purpose - even though 50 years prior it was, in, like, 25% of all patent med-

that weren't illegal before - like psilocybin mushrooms, which is a relevant concern in British Columbia; it gives the police wider powers - it allows them to sell you pot to convict you for buying pot; it allows them to expedite your trial so that you have fewer defenses, fewer opportunities to defend yourself; it takes away jury trial for trafficking. And there's absolutely no benefit in Bill C-7 for industrial hemp, or for legalizing or decriminalizing marijuana. So it's a very bad bill, [and it] perpetuates this crazy War on Drugs mentality that's really only an American policy. Worldwide, people have no interest in that.

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icines, and Queen Victoria used it for a number of maladies, and things like that. It was used as an industrial rope, cloth, sail cloths - lots of things - for three or four hundred years. And, yes, it's suspected that the petrochemical industry and the newspaper industry - Hearst and all that - conspired to drive it underground. They used racism as their cover; they just said Mexicans and black people became arrogant, untrustworthy, dangerous and violent on marijuana. And, of course, playing upon white fears of blacks and immigrants from Mexico, this was a very successful strategy. Also, Prohibition had just ended, so there were a lot of people used to going around busting people, and they recruited these people from the Bureau of Tobacco, Alcohol and Firearms into the Bureau of Narcotics. So there were some very ready circumstances in the United States to allow the banning of marijuana to pass virtually unnoticed and then to create this complete police state. Do you think there's any sort of pressure from the alcohol, tobacco, or timber industries to keep hemp illegal? Do they care? Not really, no. I don't think so. Remember, big business will just go into this business when it's all made legal. They'll be there with more money and more influence than anybody. They've already got all the channels, and they've got the government regulatory system locked up. So, no, they'll be the biggest entrepreneurs, the biggest business capital going into those fields.

"Oh - it'll be decriminalized at the end of this year."

Reading different articles about you - and it's other people writing about you, so I don't know whether it's a very accurate portrait - I get the impression that you're more of a libertarian than a liberal. A lot of what you've done in the past has been as a small businessman trying to fight for your right to do business...

Well, that's just part of it. I just don't like government. I'm basically a capitalist, a libertarian. I believe in total utter freedom; I believe in the primacy of the individual over the state under all circumstances, with no exceptions. I don't believe in any kind of censorship, so I fought a lot of censorship battles; I don't believe in any kind of unionization; so I fought unions. I don't believe in any kind of government control over the economy, so of course I'm opposed to every kind of tax. And basically, I've always been opposed to marijuana prohibition, and there's nobody in this country who I think is more qualified to get this revolution underway. I believe we've certainly kick-started the revolution towards legalization with all these hemp stores across the country, with our magazine Cannabis Canada, and with all the extensive coverage we've received. So we're accomplishing goals in an area that was in neglect before we came by.

Would it be fair to say that in many ways, you're more of an industry lobbyist?

Oh yeah, absolutely. We do it all. We lobby for the industry; we promote the integration of marijuana and hemp into Canadian economic life and Canadian culture. It's already part of our culture, so what we're trying is to get it legitimized, acknowledged, tolerated and promoted so that we can sell more. We've got a hundred million marijuana smokers worldwide, minimum, who want what British Columbia produces, and we've got even more people who can use the industrial hemp that British Columbia could produce if it were legalized

here. Huge, huge - I mean, it is already the biggest industry in the province, and we're the industry spokespeople for it. So, you know, that could, theoretically, make me the most powerful man in BC. And it will. It will.

Speaking realistically, what do you think the chances are that marijuana will be decriminalized within the next ten years or so?

Oh it'll be decriminalized at the end of this year. You think so?

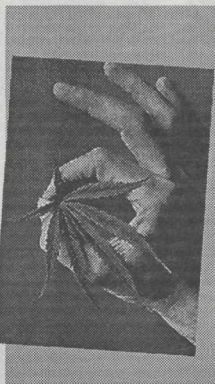
Oh, absolutely. I guarantee it. By the end of December 31, 1996 - it'll be a banner year - we'll see some courts strike down marijuana prohibition somewhere, we'll see the governments coming to discuss this, we'll hear the Lidane commission being brought up, we'll see provincial politicians, local politicians, ringing about it. I might even get elected to city council myself - I'd make a great mayor.

Anything else to add, anything you want to say to our readers?

It's really important for the people out there who do or do not smoke marijuana to bear in mind that more often than every hour of every day, every week, every month of the year, somebody is being arrested, somebody's being jailed, somebody's being fingerprinted, somebody is being hassled by cops because of marijuana in their house or on their person.

Some people are having urine tests done to them right now, as we speak, to determine if they smoked a joint three weeks ago. Other people are having their kids taken away from them; others can't travel; others are in jail. It's the biggest form of cultural genocide. It's a worldwide phenomenon. It goes across borders. Every single marijuana smoker in every country in the world except Holland has to deal with death, capital punishment, ten, twenty year penalties or life imprisonment, as I'm facing. It's a cultural genocide that's worldwide where we see millions of plants burned, our whole lives ruined, families destroyed worldwide. It's the worst injustice today, I think, that's legally sanctioned by governments legally sanctioned by the public. It's a horrendous situation and people have to do something right now to correct it. OK, thanks for your time.

A benefit for Hemp B.C. is being held on February 22 at the Town Pump - see page 7 for details. Visit the Hemp B.C. homepage - <http://www.hempbc.com/>





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THE FIRST BOOK REVIEW OF THE YEAR IS SUPPOSED to be a fairly charitable affair. Composed when we're past the blaziest time of the year, when our seasonally affected disorder is on the wane, it is the book reviewer's best opportunity to draw upon the milk of human kindness before it once again clogs and sours in our neither regions. What better time to review some things that avaricious publishers euphemistically call 'early work'.

A writer's early work tends to be treated with varying degrees of respect, depending on how successful that writer goes on to become in later life. When you first put pen to paper everything you write is shit. Period. You may have a few good insights about how one thing is like something else; you may [even in a postliterate world] have enough of a grasp on the language to express that relationship in metaphorical terms. Still, the fledgling writer is unlikely to write anything worth reading, simply because the impulse to write invariably precedes either the skill to write or the experience that gives her something to write about. Skill requires practice; that is, that you repeatedly do it wrong until you get something half-right. Unfortunately, for a number of reasons, most young writers don't practice. The most common reason is that, no matter how convincing our affectations of cynicism, we all harbour a romantic belief in 'the muse.' We all believe that, if only we can get close enough to ourselves, art, beautifully forged and instantly gratifying, will burst out of our navels like pop tarts out of a toaster.

The dozens (and dozens) of pages of shit you generate while getting it wrong is your 'early work.' It tends to be self-absorbed, indulgent, naïve (especially if you're trying to sound worldly), ridiculed with clichés, and generally embarrassing in later life. If you're trying to write poetry, which young writers stampede toward in droves because it appears as vague and formless to us as our sense of self, then the process is ten times worse. Yet, mysteriously, early work sometimes manages to get published.

Early Work (New York: Norton, 1995) is a collection of writings that Patti Smith set to paper in the 1970s. This collection was probably culled from the best of Smith's early stuff, but it still displays most of the characteristics of juvenilia, good and bad. There is a rebelliousness in the form and content of the writing, and a tendency to take on a wide variety of issues that were contentious at the time— from race and nationality to sexuality. Stylistically these works bounce around from short-line poetry, to verse-repetitive pieces that have the aspect of song lyrics, to longer bits of blank verse that read like heavily symbolic prose. In content, though the poet's feminine sexuality is evident in the poet's most powerful lines, she is also preoccupied by

maleness and many of her personae are male, as in "rope":

... i'm a wolf in a lamb skin trojan. ohh yeah that's hard that's good. now don't tighten up. open up be-bop. lift that little butt up. ummm open wider be-bop. come on. nothing. can. stop. now. ohhh ohhh. isn't that good. my melancholy be-bop.

The cultural references are eclectic, from such pop culture cohorts as Jim Morrison and Bob Dylan to an odd pantheon of historical figures: Pablo Picasso and Jackson Pollock, James Joyce, and Arthur Rimbaud; Jeanne d'Arc, Amelia Earhart, and Georgia O'Keeffe; even Harry Houdini inspires a poem. Another recurring theme is that of the desert and, oddly enough, Islam (or at least Smith's perceptions of it). Islam isn't assigned any definite value (positive or negative), but is used to invoke the exotic— often the exotic Smith sees in herself. "... I desire him and he is absolutely/ ready to serve me. in house i am moslem. in heart i/ am an american artist and i have no guilt."

The collection's cultural references make it an interesting historical artifact of the 1970s, a period of particular interest these days (though I'm not sure why). Of course, this book was not written as a piece of cultural history. *Early Work* is, more particularly, an artifact of the decade as refracted through the consciousness of Patti Smith:

I keep trying to figure out what it means to be american. When I look in myself I see arabia, venus, nineteenth-century french but I can't recognise what makes me american. I think about Robert Frank's photographs— broke down... jukeboxes in gullup, new mexico... swaying hips and spurs... ponytails and synthetic cowpokes. I think about a red, white and blue rag I wrap around my pillow. Maybe it's nothing material maybe it's just being free.

Freedom is a waterfall, is pacing lineatum lit down, is the right to write the wrong words, and I done plenty of that...

The collection's main poetic strength is the freshness of its imagery and outlook, its energy— characteristics usually ascribed to 'youth.' But its shortcom-

ings derive from the same source. These pieces were clearly formed by a mind intent on self-exploration and, at times, accompanying the poet through her tortured interior and exterior journeys can be a little trying. The problem is partly one of clarity, which is difficult to avoid given the inward focus of the writing, and partly one of intensity: the imagery is sometimes so raw, so dense that you find your patience wearing thin during some of the longer pieces. Because the material is so tightly focused on the author's experiences and her own secular icons, some of the stuff seems a bit dated twenty years hence. It doesn't invite ridicule like a lot of the stuff from the 1960s, but it might be difficult to relate to some of Smith's extremes through the faded lens of the nineties.



TWO OTHER SAMPLES OF EARLY WORK CROSSED my desk recently, both from a small local press called Pink Flamingo Works. David S. Purvis' *Big Vacant Hollow*, and S.R. Duncan's *In Transit* are effectively the first published collections of both poets (though Purvis seems to have produced a chapbook previous to this). On the surface, these two slim volumes (Purvis' book contains 17 short poems, Duncan's has 11) have very little in common besides their publisher. Purvis' poems have an inward-looking quality, while Duncan's are intended to be "snapshots from familiar places"; Purvis seems more concerned with the formal aspect of his poetry (rhyme scheme and the like), Duncan's writing tends toward blank verse. What bonds the two works is the inexperience of their authors.

I'll refrain from discussing the pronouncements of the 'Author's Note' at the beginning of *Big Vacant Hollow*, but the back cover warns the reader that Purvis is 'contemplative,' and as you read his collection you see that the poet, or at least his persona, spends much of his time contemplating himself. There is nothing particularly damning in this: poets are generally a thoughtful crowd, especially when it comes to themselves. But, precisely because it is done so often, poetic whining and navel-gazing demands interesting imagery if it's to be done successfully. Purvis is not necessarily successful in this. Take, for instance, his poem "Desolation Isle":

Alone am I upon this cloud of human being desolately proud—

and dreaming thus resolutely I'll stay on isle— with the wind am I endless blown away.

This isn't the staliest imagery ever found in contemporary poetry, but neither is it fresh enough to make this particular statement worth while. The reader is left with a vague "Yeah, so what?" forming in the back of his mind. When a subject is 'contemplated' in a style that features a more traditional rhyme scheme, the (probably undesired) effect is amusement. Thus: "Mirror, mirror/ on the wall/ whose frames contain/ a deathly pall/ upon a face/ so splendor free—/ curtain to chance—/ That can not be me!"

When Purvis looks outside himself, as in "Down on Hastings Street," he finds a subject that the reader can more readily relate to, even if the poet's impressions seem more menacing than the reality of the place. More generally, there are turns of phrase and the odd bit of wordplay that suggest there is some talent for metaphor here. For instance:

Subconscience soaks up every thing like a ravenous rag
Conscience leaves laying there.

If David Purvis' collection is concerned mainly with its own poetic persona, the poetry of S.R. Duncan considers a broader range of affairs. Though the poet's persona is never absent, it wrestles with issues of mortality, poetry, 'the world,' but especially with women. The voice in these poems expresses the sentiments of the average, somewhat sensitive (probably white) male. The poems that examine women display that all-too-common mixture of fascination and resentment, as this excerpt from the opening poem, "In Transit," demonstrates:

Waiting also brings neurotic girls, as unreliable as buses
more expensive.
They ride me then get off, leaving me empty like an bus.

The poet does periodically demonstrate a good eye for detail and image though, with my favourite lines coming in "Gypsies": "on a hot August day/ when the air is so heavy/ even the wind can't push it..." Duncan's consideration of broader, more worldly issues echoes the sort of ambivalence that comes from not giving a damn about the misery in the rest of the world, but knowing that you should.

Then he'd tell me the plight of a nation I know only quaintly from its coffee, as watered down in this country as my passion is.

An old room-mate of mine used to call this sort of poetry "Bruce Cockburn stuff."

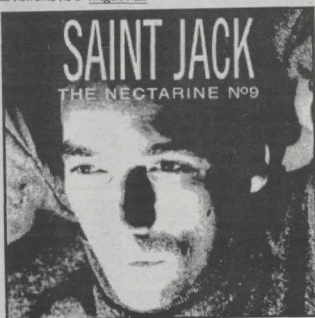
As may be apparent, of the three works, I liked Patti Smith's the most. It's a little unfair to compare the early work of Patti Smith with that of Purvis and Duncan, if only because Smith almost certainly imposed a lot of unseen editorial control over which of her juvenilia made its way to press. Her collection also can be compared to the other two because, as a retrospective, it contains a lot more material than the other two do. Also, since the Flamingo works go for a couple of bucks each, anyone buying them will be doing so for very different reasons than someone interested in Smith's work. Still, comparing the early work of someone who's 'made it' is not a bad way of evaluating the quality of legitimately new writing. It could have been worse. I might have compared them line-by-line.



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STARTING THIS MONTH WITH a bang, Mint and Lookout! Records have co-released *Summer Games*, a split EP featuring two of the best garage rock bands around. West Vancouver's *The Smugglers* kick it all off with "She Ain't No Egyptian" (which also appears on their new 1.5 song full-length, *Selling the Sizzle*), and then keep the sound loud, fast, and tight for a power-poppin' cover of Brent TV's "Elite Mania". The boston is then passed to the wonderful *Hi-Fives*, California's answer to our Smugglers.

Formerly the *Na's*, Do Wells, these four wacky guys begin by introducing themselves with their song "Meet the Hi-Fives", a short but snappy little ditty that's sure to get your toes a tappin'. Rounding off the record is "I Need Your Lovin'" like a Chicken Needs an Oven (When I'm a Little Bit Hungry), which probably has the biggest ratio of length of song title to length of actual song. Four songs of summer fun guaranteed to melt away your winter blues. (Mint Records, P.O. Box 699, 810 W. Broadway, Vancouver, BC, V5Z 4C9)

Two other punk Canadian releases worth checking out are *The Dinks'* DOA-sounding "Go Home" 7" and the latest slab of vinyl from *The McRackins*, a band which never seems to run out of songs! This one is a split 7" with Germany's *The Cheeks*, on Screaming Apple Records, (The Dinks c/o Meathead Records, PO Box 29024, Thunder Bay, ON, P7B 6P9; The McRackins c/o the Hen Hut, 92737 117th St., Delta, BC, V4C 6B6)

It looks like we've come across yet another cool Canadian indie label: dead bud recordings, based in Ontario, has sent us a compilation featuring four examples of what that province has to offer. Entitled *The Greatest Love of All*, the record opens with *The Double Feature Creatures*, an all-female group who have produced an out-of-control, organ-driven song called "Jailor". Next up is Christian Johnston, a.k.a. *Me Against the World*, playing Moon-coke type guitar with sweet by vocals claiming that "[He's] Not Psycho Really". No *Clu* have the prettiest insert of the bunch, with sparkly blue glue, and their song, "Bug", is the happiest on the record. Finally, *Kate Beckett* is another bud band continuing the weird trend of naming themselves after a woman. They have three tracks on this 7", all of them extremely short and noisy. (dead bud recordings, 70 Hydepark, Hamilton, ON, L8P 4M7)

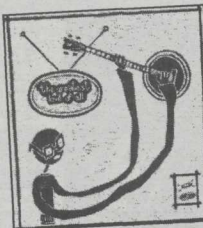


Evading the Devil's Darts is a compilation of seven eccentric tracks by various artists, the first of whom is North Carolina's *Will Simmons*. Singing and playing all the instruments on his song "Hours We Wait", Simmons reminds us of Ben Lee (Noise Addict) in a youth-pop kind of way. Pennsylvania's *Yak Brigade*, formerly Yak Ampersand and who knows what they'll be called tomorrow, contribute a funky little noise-pop number, while the geeky-yet-charming *Doormouse* offer up "Maybe I'm Big in Europe", in which they complain that "a doormouse is such a stupid thing to be". Other artists on this record are *Charlie McAllister*, *Mean Spirit's Robots*, *Edith Preslar*, and Vancouver's own *Mark*. (Catsup Plate Recordings, PO Box 375, Swanton, PA, 19081)

As part of the Australian Pop Series, Spit and a Half Records has released a split 7" by *Ashtrey Boy* and *Clag*. Ashtrey Boy features Randall Lee, who's deep-throated vocals transform the surprisingly country-folk oriented "Golden Fingers" into a strangely soothing lullaby. Clag's first track "Bike", is cute kid-pop you can squaredance to, whereas their second, "Running Amok", is a harder, distorted track. (distributed by Endearing Records, PO Box 69009, 2025 Corydon Ave, Winnipeg, MB, R3P 2C9 e-mail: endear@mbnet.mb.ca)

Lonesome Pine Records has sent us a tastefully packaged split by *The Lune* and *Karate*. The Lune's music is hard to describe: sort of like jazzy artrock with a twist of lemon. Karate (with Geoffrey from No Dub zine and the band Secret Stars) is more to our liking, possibly because the band plays the same sort of soft/hard, intricate, freilful songs as Seem, a band we love to mope to. (Lonesome Pine, c/o No Dub, PO Box 921, Allston, MA, 02134)

Recently, we were fortunate enough to receive a sweet-looking, limited edition split featuring *Supperchunk* and *Tsunami*. Supperchunk's "Kicked In" showcases



the long list of bands who have covered Jonathan Richman's songs. Their version is from an older four-track recording, and included in the and is Tsunami's trademark answering machine soundbite. (Honey Bear Records.)

Veronica is three Texan gals who play upbeat,

unpretentious pop. Their drumming is charming and their guitars are jangly; our only complaint is that the vocals sound a little forced. Check out their 24 Hours + 2 record on Jody's (Team Dresch/Hazell) Candy Ass Records. (Candy Ass, PO Box 42382, Portland, Oregon, 97242)

Olympia's K Records finally found it in their hearts to send us the new *Belmondoo* record, "Lake Front" b/w "Grey-Eyed Lee". Belmondoo features Pam Berry (b/w "Warm and assorted other bonds on vocals and keyboards, Trisha Roy of Heartwombs on 12-string guitar and vocals, and R. Scott Kelly on drums. Together, this trio plays pretty girl/boy pop in the vein of the Crabs and the Softies - or a lush sounding Beat Happening. (K Records, PO Box 7154, Olympia, WA, 98507)

Featuring members of the Vindicators and the Fallouts, Illinois combo *Milk Duds* is a superior garage quartet of sorts. It's also essentially a parody of one of Billy Childish's bands, The Milkshakes, complete with band member's "stage" names (Billy Boyish, Micky Hamster, etc.), and on their *Shake EP*, interpretations of five of Childish's songs, along with one previously unreleased track, "9/10ths (Of Your Love)". (Square Target Records, PO Box 19673, Seattle, WA, 98109)

While we're on the topic of Billy Childish, Japanese trio *The Pebbles* have released a 7" on Planet Pimp Records, the highlight of which is their cover of Childish's tune, "Comanche". *I'm Sitting*



By the Window contains three songs in total, all of them sparse, cutesy, surf-pop ditties. Comes complete with an entry form for Planet Pimp's Crazy Caption Contest, where you can win "BIG prize" (Planet Pimp, 1800 Market St. #45, San Francisco, CA, 94102)

Sit 'N' Spin's "I'm Sick" b/w "Shaflo Road" wins the award for coolest record cover of the month, featuring a cool cartoon art by Yoshiko Fujii. Of the two tracks on this Planet Pimp release, we prefer the mid-tempo, retro surfrock a la the Smugglers on the A-side. It's nice to hear women wanking for a change! (Planet Pimp, address above.)

The first of our two picks of the month is from Boston's *Skinner Pile*, who take their name from a test pilot who crashed into Mt. Skinner. This band also features a somewhat all-star cast, with Elizabeth Shorp, formerly of New Radiant Storm King, and Steve Healey from Frances Gumm. Andrew Zarou's vocals on the Sin Side's "New Sun" sound very Mark E. Smith (The Fall) like, while the music reveals the influences of Lou Reed and Slim. The Good Side's "Stimulus/Response" boasts beautifully angst-ridden vocals by Shorp, plus Jason Lowenstein (Seaboard)-styled sounds. (Good Sin Records, 215A Street 5th Floor, Boston, MA, 02210)

To end this column on a nice note, we'd like to introduce you to New York's *Vaseline*, who, upon first listen, will make you want to keep 'em on your turntable forever. Their slow, lush-sounding "Party Now" certainly doesn't make us want to party, but that's o.k. On the flip side, "The Iron Horse" is a bluesy, Grifters-esque pop song, all the more appealing for its Eric's Trip-like recording quality (i.e. tinny and lo-fi, but still full sounding). *Vaseline*'s sound is captured by the record sleeve: on one side, it's intense, smoky, and mournful; on the other, it's calm and blurry. (Globe Records, 7095 Hollywood Blvd. # 651, Hollywood, CA, 90028-8903)

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by andrea & amber dahl

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Quiet Boy

ple or people of colour, and people who have worked for real change in society. Most of the material in this zine is about his distrust and hatred of women. In one piece he talks about the struggles of the working class and how they are the true proletariat, with the statement below the piece saying: **RETHINK THE REVOLUTION.** I suggest that Anthony rethinks the revolution, because in his revolution women and minorities don't play a part; we are the enemy. \$1.50 to Anthony, 5751 Ludlow Road, Richmond, BC V7C 2Z5.



"She walked 27 blocks home from Kinko's, alone at 3am, screaming all the way." I swear I could hear Geneva screaming when I read *Blue Roses*. or

Lie for a Lie #3
(8 X 5.5: 20 pgs)

The main focus of Jason's zine is a critique of emo from the perspective of someone who is heavily involved in it, the main criticism being that it is mostly a boys-only atmosphere. Wearing nothing without action; so, he wonders, how that you have the ability to openly express emotions, what are you going to do next? Feminism is something that involves action and that is not can't be a part of emo. He talks about the scenes and cults that happen in punk and hardcore, instead of trying to separate them from mainstream society, they are becoming aware, with their sexist and homophobic ideals. He also talks about the importance of volunteer because the only way that you are going to change things is if you get involved in your own unity. Send a dollar to P.O. Box 40674, Portland, OR 97240-0674, USA.

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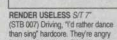
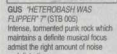
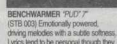
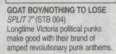
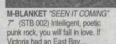
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An evening of spoken word with

HENRY ROLLINS

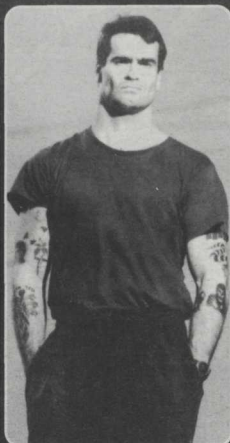
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**SATURDAY FEB. 3
THE TOWN PUMP**

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HUSH HARBOR

Hush Harbor EP
(Up Records)
All of Hush Harbor's songs are full of anger, but I think that the slower songs seem to work better. "Looking for a Ladder" is one of these slower ones (my favourite), a moody song about trying to escape from undesirable circumstances. Sunny Day Real Estate showed that emo-core works, and Hush Harbor have done the same. It should be interesting to hear what evolves from this out-take in the future.

GG

RICHARD H. KIRK
The Music of Magic
(Warp/TVT/Wax Trax!)
R. H. Kirk (love the name!) may be familiar to those who like the now defunct Cabaret Voltaire. Kirk was a member of that '80s outfit, whose electronics inspired both New Wave and today's ambient techno. His solo debut, *Virtual Solo*, set new boundaries for the intelligent techno listener, putting him in the same category as Eno, Fripp, Cage and Cale. True, his tunes are for the computer nerd set, but so what? So is Block Dog, B12, Aphex Twin, Autechre and other bleep-oriented outlets. The best way to listen to the IP is straight through, it's that stimulating.

Christian

MEAT PUPPETS

No Joke!
(London)
The first thing one notices about this album is how accessible it is. The second thing is that the house of music the Meat Puppets entered at the ground level is now representative of a style of architecture yawningly prevalent all over town. Nonetheless, this is quite a good album, less reminiscent of the music of their former collaborator Kurt Cobain (the Puppets' Kirkwood boys appeared on Unplugged) than of Monster Magnet and...uh...those live/collective Southeasterly bands (in the same songs, mind). The songs are

solid, and disturbingly catchy (Should grunge be catchy? What are the rules now?). Unfortunately they also sound too much like each other.

The lyrics are more interesting than the music, and one suspects there is a theme at work here with song titles like "Scum", "Nothing", "Vampires", "Predator", "Poison Arrow" - yep, I suck, you suck, we all suck. "I'm a hole in this time/I'm a time full of holes/You see it/I'm nothing" ("Nothing"). The piano and cello work on "Heed" is nice, and is a better accompaniment to the morose vocals than a more electric deal would have been, and "Taste of the Sun" is surprisingly melodic. But, apart from that, it's fairly unremarkable.

Sophie Hamley

JOEL R.L. PHELPS

Warm Spring Night
(El Records)
When Joel Phelps was still in the band Silkwood, he was my favourite Silkwood guy. I thought he was cool, and you know why? 'Cuz he wore horn-rimmed spectacles and he never seemed to appear quite comfortable on stage, especially when he had to sing and play guitar at the same time. Watching him teetering on the edge of his stool, I thought his kind of non-attitude was charming and endearing. Kinda geeky, but pretty refreshing. The songs that he wrote and sang were so passionate I felt like crying, but thought better of it. Then, he quit Silkwood and I was sad.

But hey! No need to be so sad - now we can listen to nine new musical creations courtesy of Mr. Phelps, on the same label that released Silkwood's latest full-length *Libertine*. Some wonderful guitar sounds and quiet/loud (always emotional, but never melodramatic) vocals. When his voice strains, Phelps is reminiscent of Neil Young, but the music is on the same line as bands like Co-daine and Seam. Most of the tracks are slower, windy, ballad-style, but he also throws in a

loser, dare I say, rock song: "God Bless the Little Pigs". Phelps is accompanied by a full band, including horns and flute, but he could just as well be playing alone with an acoustic guitar. Listen to it. He doesn't need to be on Molotov to be good.

miko

THE SHOEBOX COUPONS

Eh
(Independent)
If imitation is the highest form of flattery, then North Vancouver's d.b.s. can hold their heads high. Okay...perhaps that sounds a bit odd. Actually, I quite like Eh. It is full of blaring guitars, endless energy, inconsistent rhythms, silly lyrics and the chants of four prepubescent boys from Kamloops. I think that I am justified in saying the Shoebox Coupons are yet another punkish band inspired by the success of Green Day. Offspring, et al. While I couldn't simply sit down and listen to Eh in its entirety, it's great to play a few songs when I am just in the mood to mosh. Who says the interior doesn't rock?

Peter Stevens

SHOW BUSINESS GIANTS

Let's Have a Talk with the Dead
(Essential Noise)
Show Business Giants' latest, *Let's Have a Talk with the Dead*, is a testament to the fact that it is fun to be in the music industry. Just reading the track titles is entertaining: "The First Pygmy in Space", "I am the Lickspite of the Animal Kingdom", and "I Can't Get Russell Johnson Off My Mind", to name a few. Some of the songs could be sold on a t.v. advertisement for songs "in the style of Eh", but others are pure punk rock. The band is a compendium of west-coast rockers such as John Wright, Scott Henderson and Tom Hollister of Nomeansno, and Ford Pler from D.O.A., so it's no wonder that some of the songs are the best songs, in my opinion - sound similar to Nomeansno (i.e. the second track, "Mothra Has

Taken Tokyo"). Have a listen to Let's Have a Talk with the Dead because it is AOK.

trak

THIRTY OUGHT SIX

Hog Seed
(Mute America)
New York's Thirty Ought Six are obviously preoccupied with Classical culture: *Hog Seed* contains songs with names such as "Adomantone", "Eris", "Hussar" and "Analep", and is decorated with photos of Roman statues. Much art poles in comparison to that from the ancient world, and this album does likewise. While *Hog Seed* is by no means an offensive disc, it doesn't really contain any standout tracks. The major challenge facing 30-06 is that their sound is not unlike thousands of other garage bands across North America.

Peter Stevens

VARIOUS ARTISTS

110 Below Volume 3
(New Electronic)
It's called 110 Below because all tracks featured on this compilation are below 110 beats per minute. In addition to the slowed pace, there is an overall tribal-dub-ethno influence which permeates throughout the grooves of this compilation, making it danceable but also great for the chill-out room. There are a lot of great cuts, including *Future Sound of London*'s "Smokin' Japanese Boba", Material's "Mantra", MuslimGouz's "Khan Youna", and Squid's "Overdub". Overall, 100 Below Volume 3, like its predecessors, is a good solid groove that brings together some of the best artists in the business. Try to grab a listen at your favorite record emporium.

Brian Wright

VARIOUS ARTISTS

Ambient Time Travellers
(Geopatra/Hypnotic)
Hypnotic has rounded up a number of tracks from their diverse harem of artists to create an eclectic feast for the imagination.

There are several tracks that really stand out on this compilation, including Arabian Nights' "Soul Herder", with its eastern influences conjuring up images of ancient Egypt. Another enjoyable ethno-influenced cut is Dilate's "Udim", which also employs the sounds of the Middle East with overlying tribal tones. However, the standout track for me is Space Ship Eyes' "Sea of Steps", which is a slow, moody, beautiful music for the mind. Other artists include: The Brain, Dark Matter, Zero Gravity, Xylon, Giez and Surface 10. Overall, there's a little something for all fans of the 'ambient' genre.

Brian Wright

VARIOUS ARTISTS

Secret Agent S.O.U.N.D.S.
(Mal Tai/Dr. Dream Records)
Thirteen super-spy instrumental cuts can be found on this digital dossier (which doubles as a cryptograph for all you really investigative types). Among the featured crime-busting combos are Laika and the Commosons (doing the theme from "Mission: Impossible"); the scariest band in the world, Deadbolt, with the "James Bond Theme"; Man...or Astro-mart; Les Stralipoketi, and the fearless femmes fatales, the Neptunes, doing an ode to underwater underwear, "DoubleD Seaform". A medal-winning release to be sure.

Byrne Dunn

VARIOUS ARTISTS

Seek Refuge From Your Involuntary Situation
(Garden of Delights)
Cool indie UK label Garden of Delights has compiled a 23 band 12" vinyl-only release, with proceeds going to the Women's Aid Federation in England. The selection of bands spans the globe, although many of the bands are from the UK, such as Momus (don't miss his own brand of thought-provoking pop), Red Chair Footway (psychedelic folk-rock), and the Pastels (legendary Scottish version of Beat Happening).

My ears were also treated to the sounds of North Carolina's quirky gal Rebby Sharp, New York's quiescent folks God Is My Co-Pilot, and Maryland's 4-track songstress extraordinaire Linda Smith. There's even one sole contribution from Canada: one of cub's oldest recorded ditties, "The Day We Met". Other highlights on the record are by the Television Personalities, Azalia Snail, and Mamba Taxi, but there isn't a sour grape on this bunch! These groups all explore the boundaries of what we now know of as "indie pop", "new-pop", or "lo-fi" whatever term you associate with the genre of music that is more concerned with artistic expression than production. Say NO to male violence, support a good cause, and listen to some lovely tunes.

miko

VARIOUS ARTISTS

Step On It - The Best of the Xs Parade Radio Show
(A to Y Productions)
I picked up the particular recording in question because it features a number of great ska bands, many recorded live on the John Peel-esque "Ska Parade", an exclusive ska/rock steady show on KUCI 88.9 FM in Irvine, California, hosted by Toxy Phyllips and Albino Brown. Featured are Let's Go Bowling, the Voodoo Glow Skulls, the Skeletons, the Schmiedleys, Skonkin Pickle, the Mudsharks, and Roland Alphonso of the Skatalites, among many others (including some great covers, such as "Turning Japanese" by Sparker and "Solid as a Rock" from 1958 by Ocean 11, and Mancini's "A Shot in the Dark" by Jump with Joey). Not all the recordings are the greatest quality, and some songs do not necessarily represent the best stuff by some of these groups, but as a collection, if you are into the scene, it is worth picking up! You can find it. [A to Y Productions, P.O. BOX 5766, Irvine, CA, 92716-5766, USA.]

j. Bald

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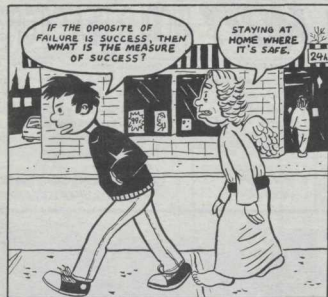
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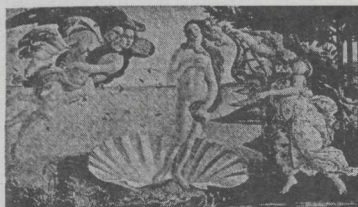
charts

february '96 LONG VINYL february '96 SHORT VINYL february '96 INDIE HOME JOBS

1 various artists	oh canada!	lance rock
2 the snape	the snape	4ad/polydor
3 woodoo glow skulls	firm	epitaph
4 the shutters	the shutters	planet
5 twerchie	chalk fairy	tracksun
6 the scoties	it's love	k
7 southern culture	dirt track date	geffen
8 2 foot flame	2 foot flame	matador
9 rocket from the crypt	scream dracula scream	interscope
10 hellum	superball ep	matador
11 man or astronaut?	live transmissions...	home habibi
12 blur	the great escape	food/sml
13 various artists	mallrats soundtrack	510/acu
14 kiko	chef boy r u dum	empty
15 texas is the reason	texas is the reason	revelation
16 flowerheart	multi-personality...	carrot top
17 tuacadero	step into my wiggle room teen beat	and out came the wolves
18 rancid	washing machine	epitaph
19 sonic youth	unsung ep	geffen/acu
20 plaidinto five	life	polygram
21 the cardigans	sonic unyon rock hits	sonic unyon
22 various artists	truth walks in sleepy shadows	matador
23 et seals	don caballero 2	touch & go
24 don caballero	hi way	rx/ves
25 you are i	the mirror pool	4ad/polydor
26 like gervand	maya	mammoth/atlantic
27 mano de gala	music of joy division	virgin
28 various artists	rock for choice: spirit of 73	son y
29 various artists	blow hard and pop	bubblegun
30 various artists	action pants	no life
31 bunnygrunt	split cd	mint/lookout
32 rub/potatomen	the poop alley tapes	win
33 various artists	1976	1+2
34 fidi and the mach iii	the worldhood of the world alt tentacles	
35 nosomunio		

1 wandering lucy	really truly	k
2 the scrackins	life, hey mkey	shredder
3 plutone	water had lashed...	cinamon toast
4 the fiends	she's not broken	dr. muthrom
5 hayden	mild and hazy	lunamoth/hardwood
6 eric's trip	the road south	sonic unyon
7 maca normal	the bird that wouldn't fly	matador
8 the cele barus band	she's a winner	horsekitty
9 brand new unit	quicksilver richy rich	heart first
10 the third sex	feed as	kill rock stars
11 go seller	long distance	slumberland
12 girl afraid/2...flinching	split	pop kid
13 fluffer	what you're good for	pasta
14 pounons	new so	think
15 soul junk	go away	sub pop
16 red dye no. 3	not again you	candy floss
17 baby girl	babby girl	boom
18 state change	sewda down	daydream
19 la donna	long legs	scotch pooch
20 moonsocket	accept fear	sub pop
21 guided by voices	motor away	matador
22 hikin! kill	in accordance...	kill rock stars
23 orange glass	wait a day	sappy
24 thinking fellars loc.	25 everyday	ansarillo
25 railroad jerk	bang the drum	matador
26 la grande	fast girls fast living	horsekitty
27 the phantom surfers	survival of the fittest	planet piap
28 tissy	new jersey	chunk
29 gas buffer	oh ooh ooh	lance rock
30 super husy	we are the best	corporate
31 ten days late	out of tune	clark
32 teen angels	teen dream	sub pop
33 pevasmt	father to a sister...	matador
34 goldfish	fondly	bonfire
35 jale	gold leather with heel detail	genius

1 jg5	fuzzyhead pills
2 squeaky	three
3 destroyer	karen is in rock
4 gas	pda
5 vico	junior
6 pipedream	saturday disaster
7 the readymade	first bass is sleeping
8 hayden	on & on
9 flowergore	seq
10 the mystersons	bbq with alds
11 johnny allenium	speed
12 neardark the sanitary elephant	i wanna get punched
13 violet	i step on all the cracks
14 space kid	molly ringwald
15 joe xmas	unknown
16 nine days wonder	sun
17 more sochs	blends with pens
18 dick's/jane	release me
19 mow mix productions	sunnysassin
20 1000 stamps	poster child
21 freelander	not afraid
22 disturbed company	booting moonshine
23 touch & go	ugly
24 in point buck	flog
25 plump	cold feet
26 ak nsmal	fern
27 soo story	the only reason
28 texture	london
29 jabber	follow your voice
30 sturds	later
31 cool head luke	david
32 trish kelly	untitled
33 kid champion	luminites
34 paisley suitcase	reconcile
35 added height	down the highway



LOVE SUCKS TOP TEN

blunfeld	l'etat et moi	big cat
for carnation	fight soaps	matador
griffers	guybats	shaggy
halina	the dirt of luck	matador
labrexford	a stable reference	krucky
rachel's	handwriting	quartermist
red red meat	bunny gets paid	sub pop
sean	r u driving me crazy	touch and go
sona	s t	earth to
tortoise	camera (and) cliff dweller 12" duophonic	

MARY TYLER MOORE SHOW 7 MOST BOUFFANT THINGS

1 ce be barus band	horsekitty 7"
2 puncture	snipe or starve
3 comet gain	casino classics
4 the alien girl catalogue	xmas willja
5 paisnuli's performance at the MAYAM benefit	
6 rock she wrote	eda & macdonald & a powers delta books
7 when people find us and interesting ways to communicate	

LATIN TOP 10

1 orquesta de la luz	se fue	bas latin
2 ramos colando	el vengo (remix)	karen
3 jae alberto	quien como tu	cam
4 los illegales	la morena	bas latin
5 pochl y su cobanend	el chisme	karen
6 los hermanos rosalio	duena del swing (remix)	karen
7 willie gonzalez	pobre tonto	ap
8 gloria stefan	abriendo puertas	sony latin
9 selena	techno cuabla	emi latin
10 tito gonaz & tito rojas	deja la	ap

HOT! WORLD BEAT TOP 10

1 la banda gorda	candela pura	ap
2 petato, changuito y orestes ritmo y candela	redwood	
3 salif keita	folon...the past	island
4 bappa haitian	best of the best vol 5	ras
5 gloria stefan	abriendo puertas	sony
6 luciano	where is the life	island
7 king sunny ade	a dide get up	nessa
8 orquesta tropicana	al bombazo	indy
9 jane bunnett	rendez vous brazil cube	justin time
10 yellowman	around the world	ras



SUN	MON TUE		WED	THU	FRI	SAT
THE CITR MORNING SHOW / BBC WORLD SERVICE						
are you serious music?	Breakfast with the Browns	third time's the charm	Music DIGITAL ALARM CHRONOMETER	musical interludes Radio Free WOMEN	Penny Farthing's Love Day Televis	the SATURDAY EDGE
NEWS	the STUPID RADIO SHOW	BLOOD ON THE SADDLE	love sucks	CANADIAN LUNCH	She's a Cosmic Drive EARTHWATCH	NEWS
ROCKERS SHOW	MEMORIAL OBJENT NOISE	Rebel Jazze	girlfood	SAM justin's time	Fill-In Little Twin Stars	POWER GHORD
BRENT ARKO/ Lucky Scratch	Meat-Eating Vegan Feminine Hy-line	Get The Jay! Heavy Tylee Moore Show	MOTOR DADDY	FLEX YOUR HEAD	NARDWUAI/ noiz	AFRICAN SHOW
Radio Blue Morrow	THE CITR DINNER REPORT					hearsay
Heather's Show	flaming caterpillars	Awara Hoaze	ESOTERIN	Ovet for Kids	NATION 2 NATION	THE SHOW (hiphop)
cobra.	polyphonic/ hip hop habit	UNHEARD MUSIC	and sometimes why	ON AIR WITH CREATED HAIR		synaptic sandwich
Geet aNAl		RITMG LATING	tropical delatatri	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	Fill-In
ONE STEP BEYOND: RADIO FREE AMERICA	THE JAZZ SHOW	wolf at the door/ witchdoocotor highball	stre oatta jallander	RADIO.T.V/ GROOVE JUMPING		
IN THE GRIP OF INCOHERENCY	SCREAMING INCON- SISTENCIES	AURAL TENTACLES	THEORY.RFR	fill-in slot from hell	Limp Sink	SOMETHING

REGULAR EVENTS

MON: CTR 101.9M PRESENTS WORLD VIBES w/EL DOCTO RD SPUNK (WORLD BEAT) AT THE PIT PUB...Zoo Boogaloo w/dj Rita-K and Czech (jazz, funk, reggae, hip-hop) at the Starfish Room...Blue Room w/dj Isis (ambient) at Automotive...80's Dance Night w/dj Brian St. Clair at Graceland...Readings, Music & more at the Grind Gallery (every other Monday at 8pm)...

TUES: CTR 101.9M PRESENTS INFUSIA W/DJS GANDORF & CO (JAZZ, SOUL, HIP HOP & FUNK) AT THE PIT PUB...Winter Mountain w/dj James Brown at Graceland...The Magic of Disco at Richard's On Richards...Aqua w/djs Isis and Mark (ambient) at Benny's Backstage...Boogie Avenue w/dj Meggie (70's old school) at the Heritage House Hotel (453 Abbot)...Disco Night at the Commodore...The Greasy Spoon w/Slick at the Hungry Eye...Klaxos Night w/dj David Hawkes at Luv R Hair...New Wave/Retro 80's Night w/dj Alomic at the Twilight Zone...Aural Fixation at DV8 (glossy sign-up 7:30, show at 8:00)...The Tongue of the Slip at the Glass Slipper (scheduled readers and open limited open mike - 9pm on the third Tuesday of the month)...Live jazz w/dj Brian James at the Purple Onion...

WED: Velvet w/djs T-Bone, Dickey Doe and special guests (deep house) at The Underground...Reggae Night at Graceland w/dj Silk...Ginger Snaps w/dj Mike & Soma and live electronic guests at Mars...Mud Funk w/dj Soul Kid and Sen trip hop, acid jazz & funk at Richard's...Gin & Sin Lounge at Niagara...Punk Rock Wednesday w/dj Twiboy at the Twilight Zone...Nitro (industrial progressive indie) w/dj Czech at Luvair...Max Murphy Collective at Raffels...Open House (open mic) w/host Carolyn Mark at the Malcolm Lowry Room (9pm - club ahead to read)...El Famoso (raregrove, funk, hip-hop, jazz, reggae) at the Red Lounge...

THUR: Soul w/dj Markem and guests (progressive, trance, tribal, hard house) at Graceland...The Bottle w/djs Clarence and Love Jones (soul, jazz & rare groove) at the Piccadilly...Soul 'n' Funk in the Basement w/dj Marc and guests at the St. Regis (bsmt)...Nocturnal Injection Revelation w/dj Wonderbread at the Twilight Zone...Cat House w/dj Mick Shea (house) at Celebrities...Blowfish (soul, jazz, r&b, latin, worldbeat) w/djs Al Testa and Thomas at the Red Lounge...Step Hard w/Andy B. Luke at 898 Richards (2-4)...Strictly Business with djs Luke, Andy B. and Wunderwinds at the Hungry Eye...

FRI: Sugar w/weekly rotating djs at Graceland...Lowdown w/djs Lovely Lisa and Dick at the St. Regis (bsmt)...Explorations in Outer Space (ambient) at Melriches Coffee House (12-4 Dave)...Planet on Sound w/James Brown and guests at the World (1-5)...Homo Homer w/dj Jules (house & disco) at the Odyssey...Malebox w/dj Mick Shea (house) at Celebrities...Blitzkrieg (tribal, industrial, goth) at the Twilight Zone...Low Down (funk, jazz, hip-hop) at the St. Regis Basement lounge...Loungeing w/dj T-Bone house, jazz and beyond at the Red Lounge...Groove w/djs Marc and Todd Keller, 154 W Hastings at 10pm...

SAT: Noah's Arc w/dj Noah at the World (1-5)...Yo Mama w/djs KiloCoke and J Swing (hip hop) at the Twilight Zone...Bad Boys Night Out w/djs Jules (house) at the Odyssey...djs Storm & Dickey Doe (house) at Celebrities...Loungeing w/dj Soul Kid (jazz, groovy) at the Red Lounge...

SUN: Uranus Invades Mars w/djs Dickey Doe and Quest at Mars...Alternative Jazz at Cafe Deux Soles (every other Sun)...djs Jules (house & disco) at the Odyssey...Ska Night w/dj Pig at the Twilight Zone...Movie Night at the Railway Club...Pressing Poetry at the Press Club (7-30)...Upsitk Doom w/dj Doctor Killdore at 1250 Richards 9pm-12am...

IRREGULAR EVENTS

FEBRUARY

THURS 1 Ten days late and Queazy at the Pit Pub...The Beauticians at the Railway Club...Strictly Business with djs Luke, Andy B. & Wunderwinds at the Hungry Eye...Knockin' Dog and Don't Ask at the Samoo Pub...The Mystery of Rambo at the Ridge...The Best of the Northwest at the Pacific Cinematheque...

FRI 2 Drunken Monkey II w/djs Mixmaster Mike, Zodar & others at the Starfish Room...The Beauticians at the Railway Club...Breathe Life into the Flag at the Hungry Eye...Noel's Great Rainbow at the Piccadilly Pub...Knockin' Dog and Don't Ask at the Samoo Pub...Carrington and Clockwork Mice at the Ridge...Days of Being Wild and As Tears Go By at the Pacific Cinematheque...Diamondo Galas at On the Boards in Seattle; for info call (206) 325 7901...

SAT 3 CTR 101.9M PRESENTS HAZEL AT THE TOWN PUMP...TWO SHOWS: ALLEGES SHOW at 3PM with SPARKMARR and STEEL WOOL and EVENING SHOW at 7PM with STEEL WOOL and THE EMPTYS...Pussycat Benefit w/ the Evaporators, the Tonics, Manifold, Meow, Strain Lovers and more back at the Malcolm Lowry Room, 9pm, admission by donation...knock-down-

ginger at the Railway Club...Blue Oyster Cult with guests at the Commodore...Mad Pudding at Studio 16...Allants Bus and Green Room at the Piccadilly Pub...Paupers Feast and S.M.A.K. with Tridulation of the Hungry Eye...Knockin' Dog and Don't Ask at the Samoo Pub...Carrington and Clockwork Mice at the Ridge...Ashes of Time and Days of Being Wild at the Pacific Cinematheque...Diamondo Galas at On the Boards in Seattle; for info call (206) 325 7901...

SUN 4 NoFX with Surfplus Sideswats at the Commodore...Carrington and Clockwork Mice at the Ridge...On the Road of Life and Jubaba at the Pacific Cinematheque...

MON 5 Lisa Loeb & Nine Stories with Once Blue at the Commodore (ALLAGES SHOW)...Seven and Devil in a Blue Dress at the Ridge...On the Road of Life and Jubaba at the Pacific Cinematheque...

TUES 6 Bob Marley Celebration at Graceland...Seven and Devil in a Blue Dress at the Ridge...

WED 7 Bob Wiseman at the Glass Slipper...Moscow Fish at the Railway Club...Total Eclipse and The Run of the Country at the Ridge...Mamma Roma at the Pacific Cinematheque...

THURS 8 The Californics and Astrid Spanumet and the Velveetas at the Pit Pub...Sing Sing Deadman at the Railway Club...Total Eclipse and The Run of the Country at the Ridge...Mamma Roma at the Pacific Cinematheque...

FRI 9 Mystery Machine with guests Salt and Smackmelon at the Town Pump...The Sweaters w/ 1000 Stamps at the Hungry Eye...Blade Runner and Strange Days at the Ridge...As Tears Go By and Ashes of Time at the Pacific Cinematheque...

SAT 10 Beth Warren at the Glass Slipper...Soul Candy at the Piccadilly Pub...TCHKUNGI at the Hungry Eye...Emotion w/djs Jacqueline Christie, Donald Glaude, Mike Stevens and others: for info call (604) 444 8030...Blade Runner and Strange Days at the Ridge...Chuckling Express and Days of Being Wild at the Pacific Cinematheque...

SUN 11 D.E.L. with guests Gab and Another Joe at the Town Pump at 3:30pm (ALLAGES SHOW)...10th Henry at the Malcolm Lowry Room...Blade Runner and Strange Days at the Ridge...The Third Bank of the River and Mamma Roma at the Pacific Cinematheque...

MON 12 Canadian Bacon and Babe at the Ridge...The Third Bank of the River and Mamma Roma at the Pacific Cinematheque...

TUES 13 Happy Campers at the Railway Club...Canadian Bacon and Babe at the Ridge...

WED 14 Henry Rollins spoken-word performance at the Vogue Theatre...Pearl featuring Mike McGear at the Railway Club...Billie Holiday and Miles Davis at the Backstage Lounge...Les Miserables at the Ridge...La Nuit de Varennes at the Pacific Cinematheque...

THURS 15 The Deadheads and the Saddlesores at the Railway Club...Soul Crib at the Railway Club...Las Miserables at the Ridge...African Brushrocks at the Pacific Cinematheque...

FRI 16 Colin James with special guests at the Commodore...The Muscle Bitches w/ Punched Unconscious at the Hungry Eye...Knockin' Dog at the Piccadilly Pub...GI Blues at the Garage Pub...The Crossing Guard and The Indian Runner at the Ridge...The Baby of Mamon and The Draughtsmans Contract at the Pacific Cinematheque...

SAT 17 Queen Ida and the Bon Temps Zydeco Band at the Commodore...The Muscle Bitches w/ Punched Unconscious at the Hungry Eye...The Crossing Guard and The Indian Runner at the Ridge...The Baby of Mamon and A Zed and Two Noughts at the Pacific Cinematheque...

SUN 18 Ziggy Marley at the Commodore...The Humpers at the Railway Club...The Crossing Guard and The Indian Runner at the Ridge...The Baby of Mamon and The Belly of an Architect at the Pacific Cinematheque...

MON 19 The Messytynes at the Railway Club...Get Shorty and Saturday Night Fever at the Ridge...Drowning by Numbers and The Cook, the Thief, His Wife and Her Lover at the Pacific Cinematheque...

TUES 20 Billy Cowwill at the Railway Club...Get Shorty and Saturday Night Fever at the Ridge...

WED 21 Billy Cowwill at the Railway Club...Kiss the Ground and One Angel Down at the Garage Pub...The Doom Generation and Fun at the Ridge...Kaos at the Pacific Cinematheque...

THURS 22 Billy Cowwill at the Railway Club...The Doom Generation and Fun at the Ridge...Normando: A Valley Rises at the Pacific Cinematheque...

FRI 23 The Real McKenzies at the Railway Club...Hellibilly Hootenanny at the Hungry Eye...Wild Reeds at the Ridge...A Zed and Two Noughts and Drowning by Numbers at the Pacific Cinematheque...

SAT 24 Focuslifter at the Hungry Eye...The Real McKenzies at the Railway Club...Wild Reeds at the Ridge...The Belly of an Architect and A Zed and Two Noughts at the Pacific Cinematheque...

SUN 25 Wild Reeds at the Ridge...The Cook, the Thief, His Wife and Her Lover at the Pacific Cinematheque...

MON 26 Cleo Laine at the Vogue Theatre...Wild Reeds at the Ridge...Prospero's Books and The Draughtsmans Contract at the Pacific Cinematheque...

TUES 27 Wild Reeds at the Ridge...

WED 28 Wild Reeds at the Ridge...Ginger and Fred at the Pacific Cinematheque...

THURS 29 Taste of Joy and Daytona at the Pit Pub...Wild Reeds at the Ridge...

MARCH

FRIDAY 1 CTR 101.9M PRESENTS SPEEDBUZZ, THE READYMADE, CORK MARK and the TONEBURSTS AT THE ANZA CLUB AT 8PM...

EVERYTHING YOU NEED TO KNOW ABOUT EVERYWHERE YOU WANT TO GO

The Abyss 315 E. Broadway (side entrance)	488 6219
Almo Street Cafe 2505 Almo (at Broadway)	222 2244
Anza Club 3 W. Ht. (Mount Pleasant)	876 7178
Art Hotline	684 2787
Bassix 217 W Hastings (at Cambie)	687 7734
Backstage Lounge 1335 Johnston (Granville Island)	687 1354
Black Sheep Books 2742 W. 4th (at MacDonnell)	732 5087
Cafe Deux Soles 1706 Commercial (the Drive)	254 1195
City Place 4584 Oak (at Richards) (Mt. Pleasant)	872 4388
Caprice Theatre 905 Granville (Granville Mall)	683 6099
Celebrities 1022 David (at Burrard)	689 1810
CN 2400 Commercial (at Pacific Place)	682 4629
Commodore Ballroom 870 Granville (Granville Mall)	681 7838
Commodore Lanes 836 Granville (Granville Mall)	681 1531
CV 915 David (Lowdown) (at Richards)	682 4388
Crosswalk Traffic 316 W Hastings (downtown)	686 7573
Damson Place Cinema 1030 Denman (West End)	683 2201
FR 515 David (Lowdown) (at Richards)	682 4388
Edison Electrical Gallery/Cole 910 Commercial (the Drive)	255 6162
Fineline Art Centre 80 E. Cordova (at Main)	689 0926
Food Not Bombs Vancouver	872 6719
Frederic Wood Theatre (UBC)	872 2767
Garage Pub 2889 East Hastings St (downtown)	872 9364
Gastown Theatre 36 Powell (Gastown)	684 4436
Glass Slipper 2714 Prince Edward (Mount Pleasant)	877 0066
Graceland 1250 Richards (downtown)	688 1648
Grind Gallery 1250 Richards (downtown)	688 1648
The Grind Gallery 4124 Main St. (Mt. Pleasant)	322 6057
Hastings Community Centre 2096 E. Hastings (near PNE)	255 2626
Hastings Theatre 2096 E. Hastings (near PNE)	681 4638
Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131
Hotel Arts 2200 Commercial (the Drive)	688 5351
Hotel Arts 2200 Commercial (the Drive)	224 8007
In the Queue 1111 Commercial (the Drive)	221 6626
Jackpot 2400 Commercial (at Pacific Place)	682 4629
Lucky's 3934 Main	875 9858
Luv-Air 1275 Seymour (downtown)	685 3288
Mac 1015 David (Lowdown) (at Richards)	682 4388
Man 1320 Richards (downtown)	230 MARS
Maximum Blues Pub 1176 Granville (downtown)	688 8701
McDonald's 634 W. Hastings (the Drive)	688 8701
Ningang Hotel Pub 435 W. Pender (downtown)	688 5754
Ostray Imports 534 Seymour (downtown)	686 6644
Orpheum Theatre 918 Main (downtown)	682 3291
Orpheum Theatre 918 Main (downtown)	665 3050
Pacific Cinematheque 1131 Howe (downtown)	731 3456
Paradise 27 Church (New West)	525 0071
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Pit Pub 630 W. Pender (at Seymour)	882 2271
Pit Pub basement, Student Union Building (UBC)	872 6723
Pit Gallery 317 W Hastings (downtown)	681 6740
Plaza Theatre 881 Granville (Granville Mall)	685 7050
Raffels Lounge 1221 Granville (downtown)	473 1593
The Ridge 750 Pacific Blvd. South (Plaza of Nations)	685 5585
River Club 570 Denman (at Seymour)	681 6525
Richard's On Richards 1036 Richards (downtown)	687 6794
Ridge Cinema 3131 Burrard (at 10th Ave.)	738 6311
River Room 639 Commercial (the Drive)	254 5464
Russian Hall 600 Campbell (Gastown)	874 4200
Scotch Records 3174 Cambie (Gastown)	887 6355
Starfish Room 1035 Howe (downtown)	876 7463
Starlight Cinema 935 Denman (West End)	682 4171
Star Street Centre 602 Shilton (at Main)	689 0096
St. Regis Hotel 602 Hastings (downtown)	688 3312
Theatre 5 254 E. Hastings (Kitsilano)	681 8915
Yours Truly 66 Water (at Richards)	683 6695
Track Records 552 Seymour (downtown)	682 7676
True House Lounge 602 Dunsmuir St. (downtown)	871 3090
UBC Cinema 7 Alexander (Gastown)	682 5550
UBC CINEMA (located in the SUB)	872 3697
UBC Centre Gate 604 E. UBC	872 0999
The Underground 1082 Granville (downtown)	872 0999
Vancouver Ethical Cultural Centre 1895 Venables (at Victoria)	254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	874 6165
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	732 6165
Vanity Theatre 4375 W. 10th (Pike Greyville)	222 2325
Vest 2412 Main (Mt. Pleasant)	872 2999
Vogue Theatre 918 Granville (Granville Mall)	687 3337
Waterfront Theatre 1405 Anderson (Granville St.)	257 6025
West End Hall 1882 E. Hastings (at Richards)	685 6217
Women In Print 3566 W. 4th (Kitsilano)	257 8859
Yolk Blues Pub 1300 Granville (downtown)	732 4128
Zolo Records 1869 W. 4th (Kitsilano)	681 9253
	738 3332

SUBMISSIONS FOR DATEBOOK ARE FREE TO HAVE YOUR EVENT LISTED, FAX ALL INFORMATION TO: 254 9578, WHEN TO 822 9929, JUNE 24, 1994. "DATEBOOK": DEADLINE FOR THE FEBRUARY ISSUE IS JANUARY 19!

HMV IT'S HEAR

PROFILE



The first Canadian band signed to the infamous Sub Pop label, *Eric's Trip* are sweetly brilliant, always using their unique ability for blending pop hooks & candid melodies with random explosions. With their third release, **PURPLE BLUE**, *Eric's Trip* continues to refresh the listener with unjaded, noisy pop and ambient moments of charismatic punk rhythms. "Sun Coming Up", the first single, instantly grabs your attention. **PURPLE BLUE** is truly a plethora of pretty persuasion not to be missed!!



IN CONCERT



Bob
Wiseman

FEBRUARY 7
GLASS SLIPPER

BOB WISEMAN - Accidentally Acquired Beliefs

ZIGGY MARLEY - Free Like We Want 2 B

Ziggy
Marley

FEBRUARY 19
COMMODORE



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Various Artists

"Explorations 3" cd/LP

Dancefloor jazz... a layered smooth-rhyme city sound, if you will. A **Money-Mark** meets a bilingual **Brand New Heavies** combination at times — soul hooks for chemist laboratories and basement suites alike. A little live. A little horn. A little scat.
16th CD • 12th LP



Various Artists

"Cocktail Mix Volume 2" cd

"Cocktail Mix Volume 3" cd

Hiccup...! If you want to be the life of the party, get that lampshade on your head, martini in one hand and cigarette in the other and cha cha cha all the way to Zulu to pick up **Volume 2** and **Volume 3** of **Rhino's Cocktail Mix**, bonafide classic '50s and '60s lounge-soundz!
16th each CD

Moonsocket

"Moonsocket" cd

This endearing cardboard package garnished with hand drawings and silver ink contains twenty fuzz-fi tunes about loneliness, secrets and guitars, courtesy of **Eric's Trip's Chris Thomson** and his one-man 4-track band. Acoustic, heart-warming and fruitful, these songs are for the **Lou Barlow** fan in all of us. **Moonsocket** is bedroom-pop at its finest.
12th CD



Lambchop

"How I Quit Smoking" cd/double-LP

Lambchop is vocalist/guitarist **Kurt Wagner**'s vision of a soft and desperate world cluttered with subtle truths and heartbreaking regrets. **Wagner** and his blissfully capable band gently take hold of the listener with tales spun out of the cracks and corners. **How I Quit Smoking** is an album that opens up with repeated listings, rewarding the patient listener with gems cloaked in a smooth velvet dust. Available early February.
16th CD • 16th double-LP

Joel R. Phelps

"Warm Springs Night" cd

We were first introduced to the wonderful song-writing stylings of **Joel Phelps** from his contributions in the critically acclaimed but oft misunderstood band **Silkworm**. His departure from **Silkworm** hasn't affected his propensity towards composing stormy lullabies full of meandering guitar sounds and intensely emotional vocals. The album indeed sounds kinda like a warm spring's night—comfortable, intoxicating, and addictive.
16th CD



The Mekons with Kathy Acker

"Pussy, King of the Pirates" cd/LP

Enjoying cult status for the last two decades, **The Mekons** join forces with post-feminist writer extraordinaire **Kathy Acker** to delve deep into the intersection of politics and sexuality. Available early February.
16th CD • 12th LP

Global Communication

"Remotion" cd

A collection of hard-to-find remixes by **Global Communication**. What **Chemical Brothers** are to progressive house—**Global Communication** are to ambient music. Remixes of folks like **Chapterhouse**, **The Grid**, **Nav Katze** and more!
16th CD



NOFX

"Heavy Petting Zoo" cd/Cassette/LP

Pull up to the **NOFX** pop-punk drive-in and catch their latest epic feature: **Heavy Petting Zoo**. You laugh a bit, you cry a bit, you get punk-rock in your eye a bit. It's more juicier than a shark meat burrito baby! Available February 1st.
14th CD • 10th Cassette • 10th LP

Eric's Trip

"Purple Blues" cd/Cassette

With old wooden houses and rocky Atlantic beaches in mind, the humble Canadian loners of **Eric's Trip** have been staying up all night perfecting their quietly passionate music. For understanding fans or new listeners alike, **Purple Blues** has much to offer, from folksy simplicity to energetic pop. Halifax's favourite introverts have added another enduring recording to their substantial discography (as a troop, or as solo artists).
14th CD • 9th Cassette



The Wedding Present

"Mini" cd

The Wedding Present are back with a teaser of tantalizing new material. Indulge yourself in this delectable, dolly mixture!
14th CD

Tortoise

"Millions Now Living Will Never Die" cd/LP

Tortoise's slow revolution begins at home, in your listening room. Taking inspiration from many genres, **Tortoise** combine diverse sounds and ideas into a captivating new musical vocabulary (with attention, composition, detail and careful studio technique). With style, innovation and a collective talent overflowing with experience and potential, **Tortoise** are a new creative vanguard. Hard to describe, a pleasure to listen to, and easy to recommend. Available early February.
16th CD • 12th vinyl

Greyboy

"Land of the Lost" cd/LP

Following up on last year's acclaimed **Freestylin'** release, **Greyboy**'s most recent full length positions him at the forefront of **Today's** smooth groove DJs. **Land of the Lost** weaves its amicable blend of beats into a cohesive canvas of soul/jazz/house heaven. Music to dance to!
16th CD • 12th vinyl



Pavement

"Pacific Trim" cd-LP

Spitting the instantly enchanting bubblegum classic "Give It A Day," **Pavement** pen another batch of daddies approaching unrefined rapture. File under: For those with an unbridled passion for pop music!
9th CD-LP

All sale prices in effect until February 28 '86

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